IN THIS ISSUE: **THE MYSTIC REALM (Chapter III) ..... By Oscar H. Hawley**

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, JUNE 10, 1933

Price 15 Cents

Photo by Fayer, Vienna

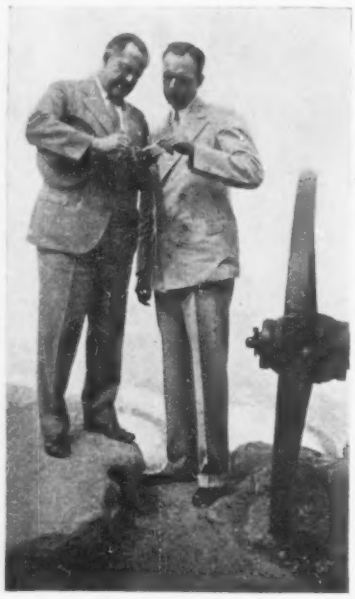
HEIFETZ

LILY PONS

(center) arrives in Paris and is met at the Gare St. Lazare by her teacher, Alberti de Gorostiaga (at the extreme right); F. C. Coppicus, Miss Pons' American manager and her mother.

ALBERT VAN DOORN

appearing as guest conductor for a concert in Utrecht, Holland. On this occasion, Elly Ney played the Emperor concerto of Beethoven, and the orchestral numbers included a Mozart symphony.



PAUL ALTHOUSE and J. OSCAR MILLER

conductor of the Chattanooga Festival, discussing the program on top of Lookout Mountain.

EFREM ZIMBALIST

(center) embarking at Newark en route to Mexico, Central and South America for a recital tour on which he will travel 6,000 miles by plane. With him are Samuel Piza, the tour manager (left), and Theodore Saidenberg, Zimbalist's accompanist.

CARLOS SALZEDO

was reëlected president of the National Association of Harpists, Inc., at the organization's annual meeting, May 9.

RALPH SCHROEDER

playing the round Bach-bow which he recently perfected. The lever mechanism is controlled by the thumb of the right hand and any desired degree of tightness or looseness can be easily obtained. In this way it is possible to play Bach's polyphonic violin music.

ENRICO ROSATI

is continuing his work as coach at his New York studios. Pupils of Mr. Rosati recently heard have been Rose Tentoni, soprano and Grace Force, contralto.

JOSEF WISSOW

a recent soloist with the Pennsylvania Orchestra under Henry Hadley, has been reëngaged to appear with this organization, November 12.

MARGHERITA BRIA,

soprano, will sing at the gala Italian opera season to be held in Enghien (Paris), during August. (Photo by Fayer, Vienna.)

(See Inside Back Cover for Additional News Pictures)

WM. L. CALHOUN, A.M., Mus.D.
TEACHER OF PIANO
Method grounded upon the entire development rather than some phase of the art.
790 Riverside Drive, N. Y. BRadhurst 2-3729

MME. REGINA A. DE SALES
TEACHER OF SINGING
10 rue Le Verrier. Paris VI, France
Telephone: Danton 67.93

WAGER SWAYNE HARRIS
TEACHER OF SINGING
320 West 78th Street, New York
Telephone: SUsquehanna 7-6959

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

ISIDOR STRASSNER
VIOLINIST—CONDUCTOR
211 Bedford Park Boulevard, New York
Telephone: SEdgwick 3-1536

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

ARTHUR ROSENSTEIN
Accompanying
Coaching in Opera, Lieder, Modern and Classical Vocal Art
600 W. 111th St., New York City CAth. 8-6965

JORGE C. BENITEZ
VOICE TRAINING
in all its branches
250 West 82nd Street, New York
Telephone: TRafalgar 7-9453

YOUR LOCAL DEALER
is trying to serve you
WHEN YOU WANT ANYTHING IN MUSIC
ORDER THROUGH HIM

ALICE LAWRENCE WARD
TEACHER OF SINGING
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.
227 Elwood Avenue, Newark, N. J.
Telephones: PEnnsylvania 6-2634 and HUmboldt 1429

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRafalgar 7-0553
15th Year Soloist Marble Collegiate Church

WILBUR A. LUYSTER
SIGHT SINGING SCHOOL
(Formerly Teacher for Met. Opera Co.)
"A Maker of Readers" No Instrument used
BEGINNERS' AND ADVANCED CLASSES FORMING
Lecture Recital Lessons given showing salient features of the Galin-Paris-Chevé System
Write for tickets
1425 Broadway, Met. Opera Studios, New York
Telephone: PEnn. 6-2634

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world. All vocal defects adjusted.
70 Carnegie Hall, 154 West 57th St., N. Y.
Appointment By Telephone—CIrcle 7-1472

PERRY AVERILL
BARITONE
TEACHER OF SINGING
Studio: 210 East 68th Street, New York
Telephone: RHinelander 4-4732

ANNA SARGENT SMITH
CHILD CULTURE THRU MUSIC
Studio 711 Steinway Hall, N. Y. CIrcle 7-2770

VERA B. McINTYRE
TEACHER OF VOICE
Assistant VILONAT STUDIOS
140 West 69th St., New York Tel. EN. 2-4580

HUGH PORTER
ORGANIST AND CHOIRMASTER
Second Presbyterian Church, New York
ORGANIST ORATORIO SOCIETY OF N. Y.
Address 52 West 84th St., New York

GEORGE I. TILTON
ORGANIST AND CHOIRMASTER
THIRD PRESBYTERIAN CHURCH
N. Warren St., above W. Hanover, Trenton, N. J.
Tel. Trenton 5066

F. W. RIESBERG, A.A.G.O.
Organist Home Baptist Church
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 601 West 140th Street
Tel.: EDgecombe 4-4819

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

ERNEST CARTER, Mus. Doc.
COMPOSER - CONDUCTOR
115 East 69th Street - - New York City
Telephone: RHinelander 4-8623

FRANCIS ROGERS
TEACHER OF SINGING
144 East 62nd Street, New York City
Member American Academy of Teachers of Singing

VLADO KOLITSCH
VIOLINIST
Studio: 54 West 74th St., New York City
Telephone: ENdicott 2-8322

CARLO KOHRSSEN
Conductor Washington Heights Oratorio Society
TEACHER OF PIANO AND THEORY
526 W. 139th St., N. Y. Tel.: BRadhurst 2-3364

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

ELSA HILGER, CELLIST
MARIA HILGER, VIOLINIST
GRETA HILGER, PIANIST
Address c/o Musical Courier, 113 W. 57th St., New York

WM. EARL BROWN
Author of "VOCAL WISDOM"
formerly assistant to Lamperti
Studios: 57 W. 75th St., N. Y.
Telephone: SUsquehanna 7-1079

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St., New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50 Foreign, $6.25

EDOARDO PETRI
TEACHER OF SINGING—ENDORSED BY WORLD FAMOUS ARTISTS AND EDUCATORS
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

CARL M. ROEDER
TEACHER OF PIANO
Its Technique, Literature and Interpretation
Member of Faculty of the Juilliard School of Music
Director of Music in the Barrington School for Girls
Studios: 607-608 Carnegie Hall, New York

HANNA BROCKS
LYRIC COLORATURA SOPRANO
Concerts—Recitals—Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Also Classes for Children

MARY KEEGAN
VOCAL COACH—ACCOMPANIST—TEACHER
Radio Program Director—N. Y. Stations
342 West 71st St., New York SUs. 7-9763

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-1588
Will Accept Advanced Violin Pupils

JOHN R. OATMAN
MUSICAL COURIER Correspondent
713 Couch Building, Portland, Ore.

MILO MILORADOVICH
SOPRANO—TEACHING
Studio 102 W. 85th St., New York
Telephone SUsquehanna 7-3074

MILDRED JAMISON DASSETT
PIANIST AND TEACHER
Endorsed by Isidor Philipp
Studio: 522 Steinway Hall, N. Y. ALgonq. 4-0296

WALTER LEARY
Baritone
Teacher of Singing
22 West 85th St., New York City
Telephone: SUsquehanna 7-0123

MME. SCHOEN-RÉNE
365 West End Avenue
Between 77th and 78th Streets
New York

MARION LUYSTER DEVOE
Soprano—Organist
TEACHER OF VOICE—PIANO
Assistant to Wilbur A. Luyster in Sight Singing
Metropolitan Opera House Studios, 1425 Broadway, New York and 42 Rockwood Ave., Baldwin, L. I., N. Y.

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

VOL. CVI—NO. 23
WHOLE NO. 2774

Published weekly by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 15 cents. Yearly Subscription $5.00—Europe $6.25—Canada $5.50.

FIFTY-FOURTH YEAR

RONALD MURAT
COMPOSER—VIOLINIST
850 Riverside Drive New York
Tel. UNiversity 4-3936

HARMONY MADE VISUAL
by Pictures. Essentials for
Players and Singers, by M. Wildermann, $2
Kermendy Pub. Co., Steinway Hall, N. Y. C., or your dealer

GRACE PANVINI
LYRIC COLORATURA
OPERA—CONCERT—RECITAL—RADIO
Address c/o J. Nola, 113 W. 57th St., New York

SAMUEL **MARGOLIS** VOICE CULTURE
1425 Broadway, Suite 38, New York City

DOROTHY **GREENE** *Soprano*
Pupils accepted
CONCERT—ORATORIO—RECITAL
105 E. 15th Street, New York Tel. STuyvesant 9-4158

Florence Wessell
VOCAL STUDIO
90 East 77th St., New York City BUtterfield 8-4381

CARL A. **KAMMERER**
TEACHER OF VOICE, PIANO AND ORGAN
Studio: 713 Carnegie Hall, New York City

WALTER HENRY HALL
Professor Emeritus of Choral Music, Columbia University
Address 39 Claremont Avenue, New York

Sarah Peck MORE
SOPRANO AND TEACHER OF SINGING
New York Studio: 151 E. 37th St. Tel. CAledonia 5-7732
Hartford, Conn., Studio: (Wed. & Thurs.) 142 Whiting Lane

DANIEL MORALES
Spanish Baritone
CONCERT—OPERA—RADIO
1416 Steinway Hall, New York ACademy 2-1434

Buy From Your Local Dealer

MARGERY MAXWELL
SOPRANO
Pearson Hotel, Chicago, Ill. Tel. Superior 8200

ROSE **RICCIARDI**
SOPRANO CONCERTS AND RECITALS
20 Vreeland Ave., Clifton, N. J.
Tel. COlumbus 5-1245 or Lambert 3-6339-W

ELEANOR STEELE
SOPRANO
4 East 72nd Street
New York City

HALL CLOVIS
TENOR
4 East 72nd Street
New York City

EDOARDO AND OLGA G. **SACERDOTE**
SCHOOL OF OPERATIC ART, in conjunction with the
OPERATIC ART THEATRE
Voice Development — Concert Repertory
FINE ARTS BUILDING CHICAGO, ILL.

KIRK RIDGE
PROFESSOR OF PIANO
COLLEGE OF FINE ARTS
Syracuse University, Syracuse, N. Y.

SIGHT SINGING
Amazingly quick and lasting results obtained by
MME. C. TROTIN
Author of "Key to Musicianship"
Studio: 411 W. 115th St., N. Y. Tel. UNiversity 4-3803

CELIA BRAEMS
Teacher of JULIA PETERS
Voice Building and Placing
49 East 78th St., New York BUtterfield 8-6612

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Address: Congress Hotel, Chicago. Har. 3800

SUSAN S. **BOICE**
SINGING
Steinway Hall, 113 W. 57th St., New York City
Studio 717 Tel.: CIrcle 7-0187

NEW SONGS WITH UNUSUAL APPEAL
By the American Composer, JOHN WELSH
Dear Cecilia—Ah, Beloved!—It is September—Sweetheart of Long Ago (Waltz song)—Love in my Garden. For medium voice, C to G.
At your Publishers, or 44 Court St., Brooklyn, N. Y.

SYLVIA TELL
DANCE PEDAGOGUE AND DANSEUSE
Chicago Musical College

JEAN **CURRIE**
SOPRANO
Concert—Opera—Radio
c/o Manhattan Musical Bureau, Carnegie Hall, N.Y.C.

ARTHUR WARWICK
PIANIST—TEACHER
113 West 57th Street, N. Y. Tel. CIrcle 7-4780

FLORENCE **KAISER** *Soprano*
SIEGFRIED **VOLLSTEDT** *Conductor-Pianist*
Chicago Conservatory, Kimball Bldg., Chicago

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

RUTH RAY
Violinist
509 So. Wabash Ave. Chicago
Tel. Harrison 5930

HORTENSE DRUMMOND
CONTRALTO
OPERA — CONCERT — RECITAL
519 Sunset Road, Winnetka, Ill.

MME. CLAY-KÜZDÖ
VOICE SPECIALIST
Free Auditions—Scholarships
Five Recent Years in Europe
21 West 95th Street, New York Riverside 9-0141

DOROTHY HERMAN
LYRIC SOPRANO—Opera, Concerts
825 Orchestra Bldg. Chicago, Ill.

MARGUERITE STERLING
ACCOMPANIST—Exclusive pianist for Gertrude Arnold.
NEW YORK SCHOOL OF MUSIC AND ARTS
310 W. 92nd St., New York SChuyler 4-4140

RALPH DOUGLASS
Pianist—Accompanist—Coach
TEACHER OF PIANO
Sherman Square Studios, 160 W. 73rd St., N. Y. C.
TRafalgar 7-6700

THE NORFLEET TRIO
Catharine Norfleet — Helen Norfleet — Leeper Norfleet
(Violin) (Piano) (Cello)
Concerts for Adults and Children's Matinées
542 West 112th Street New York City

ESTHER HARRIS
TEACHER OF MANY PROMINENT PIANISTS
KIMBALL BUILDING CHICAGO

ANNA GROFF-BRYANT
TEACHER OF VOICE
Fine Arts Bldg. Chicago, Ill.

OLIV MAINE
VOCAL ANALYST
Fifth Avenue Hotel, New York City
Tel.: STuyvesant 9-6400

MR. and MRS. HENRY HOLDEN **HUSS**
Joint Recitals—Piano and Voice Specialists
Studio: 809 Steinway Bldg., 113 W. 57th St., N. Y.
Address: 144 E. 150th St., N. Y. Tel. MOtt Haven 9-0363

GEORGES **MIQUELLE**
Cellist
Orchestra Hall Detroit, Mich.

JOHN **McCORMACK** EDWIN SCHNEIDER Accompanist
Direction D. F. McSWEENEY
113 West 57th Street New York
Steinway Piano Used

Frances Ceh
SOPRANO—Specializing in costume recitals
Address: 1416 Steinway Hall, New York, N. Y.

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

ODDONE SOMMOVIGO
TEACHER OF VOICE
In All Its Branches
247 W. 72nd St., N. Y. Tel. TRa. 7-9465

OTTO WATRIN
— VOICE —
Teacher of ELISABETH RETHBERG
421 Fine Arts Bldg., Chicago. Tel. Buck 5285

ARTHUR **KRAFT**
Concert—TENOR—Oratorio
President Columbia School of Music
Chicago, Ill.

RUTH **SHAFFNER**
SOPRANO—Soloist St. Bartholomew's Church
28 E. 70th St., N. Y. Tel. REgent 4-1780

OTTO LUENING
COMPOSER—CONDUCTOR
2½ years executive director Opera Dept. Eastman School
Vocal Coach—Theory and Composition
Address c/o Musical Courier, 113 W. 57th St., N. Y.

HANNA **BUTLER** Soprano *Concerts*
PUPILS ACCEPTED
512 Fine Arts Building Chicago, Ill.

ETTA **HAMILTON MORRIS**
Soprano CONDUCTOR Teacher
71 Willow Street, Brooklyn, N. Y. Tel. MAin 4-6935

IRMA SWIFT
TEACHER OF VOICE — COLORATURA SOPRANO
166 West 72nd Street, New York
Phone: TRafalgar 7-8939

BEATRICE DESFOSSES
Soprano
Address c/o Mrs. Andrews, 83 Mitchell Ave.
Flushing, L. I. Tel. FLushing 9-2360

NATHANIEL ROBIN
PIANIST AND TEACHER
708 Carnegie Hall, New York Circle 7-6620

JOSEPHINE PATERNO
Dramatic Soprano
OPERA—CONCERT—RECITAL
Management: R. Toreto Telephone OLdnville 5-0873

WADEEHA ATIYEH
SOPRANO—"Spirit of the Mysterious East"
Exclusive Direction: Jessie B. Hall
610 Fine Arts Bldg., Chicago, Ill.

The Center for Modern Music
J. & W. CHESTER LTD.
11 GREAT MARLBOROUGH ST.
LONDON, W. 1
Complete Catalogues post free on application

"Not all may become Artists, but everyone can be taught to sing artistically."
HAGGERTY-SNELL Teacher of Vocal Music
Metropolitan Opera House Studio, 1425 Broadway, New York
Phone: PEnnsylvania 6-2634

ROY JARMAN
TENOR
OPERA—ORATORIO—CONCERT
206 W. 57th St., New York Tel. CIrcle 7-5420

HELEN GLEASON
SOPRANO
METROPOLITAN OPERA ASSOCIATION
Personal Representative: Bruno Zirato, 113 W. 57th St., N. Y.

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training.
Catalog describing all courses from Secretary
Carnegie Hall, New York City

MATHILDA McKINNEY
PIANIST
New York Madrigal Society, 817 Steinway Hall, N. Y.

ADOLPH PICK
VIOLIN PEDAGOGUE — CONDUCTOR
1405 Rascher Avenue, Chicago, Ill.
Phone: Long Beach 2016

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE
APPRECIATION
230 West 59th St. Tel. CIrcle 7-5329

ISADORE L. BUCHHALTER
PIANO TEACHER
Fine Arts Building Chicago, Ill.

V. COLOMBATI
VOICE PLACEMENT—COACHING
Teacher of Josephine Lucchese, Emily Day, Nancy McCord, Hallie Stiles, Claire Alcee, Etc.
145 West 80th St., New York
Phone SUsquehanna 7-7763

VERA NETTE
VOICE TEACHER
NEW YORK COLLEGE OF MUSIC
Vocal Studio: 2178 Broadway, N. Y. SUs. 7-9155

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

TOLLEFSEN TRIO
PIANO—VIOLIN—CELLO
CONCERTS—INSTRUCTION
946 President St., Brooklyn, N. Y. Tel. STerling 3-3730

MME. OFELIA TELLO
RADIO AND CONCERT PIANIST—TEACHER
Manhattan Beach Hotel, Manhattan Beach, Brooklyn, N. Y.
Representative: Bernie Nathanson, 1416 Steinway Hall, N. Y.

NICOLA **D'AMICO**
TENOR AND DIRECTOR
VOCAL TEACHER AND COACH
212 East 14th St., N. Y. TOmpkins Sq. 6-7863

SIBYL SAMMIS MacDERMID
SOPRANO PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., New York City
Tel. TRafalgar 7-6701 and ENdicott 2-0748

EGIL FOSS
NORWEGIAN CONCERT PIANIST
Teacher—Accompanist—Opera Coach
476 Central Park West, New York ACademy 2-1642

FREE MUSIC COURSE for TEACHERS
Tuesdays 10 A.M., May 2nd to June 13th
EFFA ELLIS PERFIELD
103 East 86th St. New York City

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
120 Claremont Avenue New York City
FRANK DAMROSCH, Dean—A school for serious students. All branches. Moderate tuition fees.
SPECIAL ANNOUNCEMENT—A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education.
Catalogue sent on request

Cincinnati Conservatory of Music
Under Auspices of the Cincinnati Institute of Fine Arts
and Affiliated with the University of Cincinnati
HERBERT WITHERSPOON, Director and Dean of Faculty
SIX WEEKS SUMMER SESSION OPENS JUNE 19 Special students may enter at any time
For catalogue and information address: C. M. Middleton, Registrar, Highland Ave. and Oak St., Cincinnati

MU PHI EPSILON
National Honorary Musical Sorority
National President: DOROTHY PATON, 1911 Austin Ave., Ann Arbor, Mich.
NATIONAL CLUB HOUSE AND HEADQUARTERS
333 Central Park W. Apt. 33, New York
Telephone RIverside 9-9332
Home Environment for Music Students
EDNA M. WERDEHOFF, Mgr.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college.
John Finley Williamson, *President* Princeton, N. J.

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

Vol. CVI, No. 23
Whole No. 2774

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday, June 10, 1933

Copyright, 1933, by The Musical Courier Co., Inc.

German and Austrian Nations Unite to Honor Brahms' Memory

Five Festival Concerts Given Under Official Patronage of Both Governments by Vienna Society of the Friends of Music —Rethberg Scores in Butterfly and Freischütz at Opera—Miaskowsky Sinfonietta Performed

By ANATOL RAPOPORT

VIENNA.—Under the auspices of President von Hindenburg of Germany and President Miklas of Austria, the Friends of Music Society celebrated the centennial of Brahms' birth with five festival concerts. A day was devoted to the opening of the festivities in the presence of the president, the chancellor of Austria Dr. Dollfuss, members of the cabinet, and the entire diplomatic body. The climax of the opening was the address of Wilhelm Furtwängler. In his speech there was an unmistakable although somewhat masked reference to the tragic events in Germany, and a satisfaction over the fact that whatever the diplomatic relations between Austria and Germany might be (meaning the recent strain following the bad reception of Nazi diplomats in Vienna) nevertheless the two sister countries will always build an artistic whole.

Perhaps there was another reason for holding the Brahms festivities in Vienna besides the fact that Brahms spent the last thirty-five years of his life here. A complicated race dilemma of the Nazis might have had something to do with it. The fact is that a recent investigation showed that one of Brahms' eight great-grandparents had belonged to the race of Einstein, Heine and Mendelssohn, and that therefore Johannes Brahms' Aryan blood was polluted to the degree of twelve and one-half per cent. . . . However after thinking the matter over, the Nazis gloriously forgave Brahms this *faux pas* and received him with open arms.

FURTWÄNGLER CHAMPIONS BRAHMS

Furtwängler further elaborated on Brahms' creative activity. He attributed the constantly growing popularity of Brahms to the purity and objectivity of his music. He said that the new generation, thirsting for objectiveness and not satisfied with the bizarre experiments of the contemporary composers, flees from "effect" into substance of music. He said that "progress" as the end in art is quite a new idea and not necessarily indispensable. So new is the idea of searching for the New, that the present generation ransacks the Old and brings it to life as New. In conclusion Furtwängler told some of the inexhaustible anecdotes about Brahms, the merry old soul, who went about ringing door bells and used his mighty beard to hide the total absence of collar and tie.

The actual celebrations, the bringing of Brahms to life again, were marked with serenity and dignity. They began with the German Requiem. There is a Protestant simplicity in the comprehensible non-Latin text and in the unsophisticated non-fugal counterpoint in this epic of death. There are no theatrical horrors of Hell and Last Judgment as in Verdi's Requiem, and there is no splendid virtuosity, the appeal to the highest æsthetic sense as in Mozart's Catholic creation. Sorrow and resignation, purely human, console the living. Not a shadow of applause profaned the mood as the audience noiselessly filed out of the hall.

AN EMINENT TRIO

The next evening was a sensation. Bronislaw Hubermann, Pablo Casals and Artur Schnabel combined to play Brahms' chamber music. It used to be said that great virtuoso artists could not play chamber music successfully. This might have been true of the long-haired, egotistical artist of yesterday, whose proof of excellence was imagination and self-assertion, but not today. No better choice could have been made than these giants of the three solo instruments of today, the piano, the violin and the cello. Not a fraction of a grace note was lost in the unchamberlike Great Hall of the Musikverein.

The orchestral concerts under Furtwängler and the chamber concerts covered a good part of the representative works of Brahms: the four symphonies, variations, overtures, concerti played by Schnabel, Hubermann, and Casals, and the choice trios and piano quartets.

The newest policy of the Vienna State Opera is the production of works with powerful solo parts and attracting the cream of the international singer market to sing these parts. So extensively has the hospitality of this institution become that almost every night is a reception for some guest or other. From the Metropolitan, Friedrich Schorr and Elisabeth Rethberg were invited. The former stayed a long time and sang mostly Wagnerian roles, as well as in a recital, where he enjoyed special success with his profound interpretation of Brahms songs.

RETHBERG A FÊTED GUEST

Mme. Rethberg was heard only twice as Agathe in Freischütz and as Butterfly. She was liked especially in the latter role. The mixture of Italian and German elements has the best success in a German land. That the appearance of Mme. Rethberg and her singing in Italian reminded the old timers of Pampanini, is only proof of her German inclinations—the German Pampanini she is called here

All in all, the predominance of Italian operas marked the last few weeks and was accompanied by the attraction of two eminent tenors, the Pole, Jan Kiepura, and the German, Richard Tauber, who both proved that singers of Italian method can be made outside of Italy. Both played Rodolfo in Bohème within a short interval, and it is impossible to say which reaped the more applause. Certainly Kiepura is the more Italianate of the two singers. But then, Tauber is perhaps the greater master.

Another tenor with whom a peace treaty was recently signed is Alfred Piccaver, who a year and a half ago quit the Vienna Opera and even thought of returning to America. But now he has taken the occasion to express his satisfaction that the Viennese public will not let him go so easily.

CONDUCTORS THRONG DANUBE CITY

The visitors' register is not filled with the names of singers. A frightening number of conductors, who are being deprived of their positions by the "purification" actions of the Nazis, are finding refuge in Vienna, while they are new and attract the curiosity of the public. Some of these refugees are really prodigal sons, who had gone to Germany to seek room and fortune and are now coming back one after the other. Josef Krips is one of them. He was put to a severe task recently, which he brilliantly accomplished: a performance of Götterdämmerung before a closed artist audience without rehearsal.

In a string orchestra concert under the leadership of the young conductor Theodor Berger, a remarkable sinfonietta of Miaskowsky was played, a mixture of nationalism and impressionism. Distant churchbell effects were produced in the masterful instrumentation.

The extreme atonalist Paul Hindemith was the lecturer in an evening of seventeenth century music sponsored by the Kultur Bund.

A charming children's chorus from Jugoslavia, under the baton of their teacher, young and enthusiastic August Suligoj, sang folk songs and modern compositions for children's chorus. They were the guests of the Wiener Saengerknaben.

ANATOL RAPOPORT.

Melchior Scores As Otello

(Special cable to the Musical Courier)

LONDON.—Lauritz Melchior's first appearance as Otello in Italian at Covent Garden was an overwhelming success, everyone acclaiming it as the finest ever heard in London. C. S.

New Chamber Music Heard at Coolidge Concerts in Italy

Works of Milhaud, Pizzetti and Malipiero Performed at Villa of Last-named Composer in Asolo—Respighi's Roman Home Is Setting of Musicale in Which His Concerto a Cinque Has Premiere

By RAYMOND HALL

ASOLO.—Seldom, I venture to say, is significant new music heard under such ideal conditions as at the Italian concerts sponsored by Mrs. Elizabeth Sprague Coolidge, the enlightened American patroness to whose munificence is due much of the mature chamber production of Italy's leading modern composers, not to mention her activities in other countries. Certainly, such an example, so consistently maintained for many years, is worthy of wider recognition and emulation, though, to be sure, this Mæcenas does not seek these but finds her satisfaction in the joy of aiding the creation of art.

But these aspects of Mrs. Coolidge's admirable activities are, perhaps, sufficiently well known, and this correspondent is today chiefly concerned with reporting on her current Italian cycle, of which he has just been privileged to hear the latest offerings at Casa Malipiero, in this charming old town in the hills of Venetia which Robert Browning so loved and made the scene of Pippa Passes. Surely, one does not often find a more delectable atmosphere for new music-making than this secluded, unspoiled place, still unmolested by a railroad line. Far from the routine and social distractions of the city concert halls, the quaint old mansion that reposes peacefully in its sprawling garden on the verdant, flowered slopes of the Foresto Vecchio under the shadow of the ancient pre-Roman fortress, affords a most propitious frame for vivid æsthetic impressions, enhanced, of course, by the select quality of the performers and listeners.

MILHAUD QUARTET IN PREMIERE

The absolute novelty of this program, composed entirely of works dedicated to Mrs. Coolidge, was the first public hearing of Darius Milhaud's eighth string quartet, superbly played in the composer's presence, by the Pro-Arte ensemble of the Belgian Court. It is a reactionary work, devoid of harmonic audacities and free from the influence of jazz and Brazilian folklore, even though echoes of Hindemith are now and then heard. The second movement reveals a fluid lyricism at times achieving admirable intensity, in which one of my colleagues, recalling the Hebrew Songs from the same pen, discerns the torment of Israel. But the first and last movements seem to me uninterestingly cerebral and rambling, and the work as a whole is scarcely more than tentative.

Ildebrando Pizzetti's second string quartet received its second public performance at the hands of the same Brussels players. This work also seems to this writer a distinct retrogression in the composer's production. Aiming toward a more linear and orthodox melodic style, quite un-Pizzettian, its themes, often attractive in themselves even if unoriginal, soon become of slight interest and frequently banal in their developments. The score is, in fact, replete with commonplaces of the romantic period. Hardly what we are accustomed to expect from an esthete of the calibre of Ildebrando da Parma.

What is the reason for this curious *volte-face*? The answer must no doubt be sought in the *ritorno al romanticismo* which some repentant Italian composers, echoing, as it were, the pronouncement of the mature Verdi for a *ritorno all 'antico*, have clamorously proclaimed in the now-famous manifesto, of which Pizzetti was a chief signatory. But from the very beginning, one sensed Pizzetti's style to be a personal synthesis of assimilations of Gregorian chant, Monteverdian declamation and Italian madrigals, and now that he would change his course, one finds him lacking in the personal fund of ideas necessary for such a renewal. In any case, one has the impression here of a fragmentary work, weak in structure and invention.

MALIPIERO COMPOSITIONS PRESENTED

A third audition (second time in Europe) was the Epodes and Iambuses (1932) of G. Francesco Malipiero, which were premiered on April 2 in New York for the League of Composers celebration, a circumstance which will dispense with detailed comment here. Suffice it to note the composer's accredited intent to enhance the "salacity" of these ancient poetic forms by substituting an oboe and bassoon for the second violin and cello—timbric blends highly felicitous and appro-

(Continued on page 9)

Toscanini Repudiates His Bayreuth Contract

Conductor Will Not Appear at Festival—Declares Nazi Treatment of Jews "Injures His Sentiments as an Artist and a Man"

(Special cable to the Musical Courier)

MILAN.—Toscanini will not conduct at Bayreuth this summer. The eminent leader has at last broken the silence which he has maintained as to whether he would fulfil his contract at the Festspielhaus. There has been considerable conjecture as to his decision following the cablegram of protest which he and ten other prominent musicians sent to the Nazi government in Germany, protesting against the treatment there of musicians of Jewish birth. In a message dispatched on June 5 to Frau Winifred Wagner, directress of the Bayreuth Festival, he has unconditionally cancelled his appearance to conduct a program of Wagnerian music at Bayreuth on June 29. This decision of the *maestro* comes with dramatic suddenness, following a statement by Frau Wagner on April 7 that he would fulfill his engagement.

Toscanini said: "The lamentable events which injured my sentiments as a man and as an artist have not yet undergone an alteration, in spite of my hopes. It therefore is my duty to break the silence I have maintained for two months to inform you that, for my peace and yours, I no longer have any thought of going to Bayreuth."

Toscanini was scheduled this summer to conduct eight performances of Die Meistersinger and five of Parsifal at Bayreuth between July 21 and August 19. Special arrangements had been made for his participation this summer. A new rehearsal room had been built for his use in the quarters he was to occupy adjoining Villa Wahnfried. The City of Bayreuth had bestowed honorary citizenship on him on the fiftieth anniversary of Wagner's death last February.

On April 1, the maestro and ten other leading musicians signed a cablegram to Chancellor Adolf Hitler of Germany appealing to him to put a stop to persecution "for political or religious reasons" of their colleagues in Germany. Toscanini asked that his name be placed first on this message. Others who signed the document were Walter Damrosch, Sergei Koussevitzky, Artur Bodanzky, Harold Bauer, Ossip Gabrilowitsch, Alfred Hertz, Charles Martin Loeffler, Fritz Reiner, Rubin Goldmark and Frederick Stock. There was no reply to the communication, except that on April 4 instructions were issued by Intendant Stoffregen of the German Broadcasting Company to bar all compositions or phonograph recordings by the signers from the German radio.

Klemperer Ousted in Berlin

BERLIN.—Otto Klemperer, dismissed as general music director of the Berlin State Opera, effective July 1, has been engaged for Los Angeles in 1934.

Bowl Season Cancelled—Armitage Plans Series

(Special telegram to the Musical Courier)

LOS ANGELES.—Summer symphonic concerts will be given in Los Angeles, it is announced, despite the fact that the Hollywood Bowl management has cancelled its season and all contracts with conductors, soloists and orchestra men. Merle Armitage has engaged the entire Los Angeles Philharmonic Orchestra for thirty-two concerts beginning July 4, as scheduled.

Manager Glenn Tindall, of the Bowl concerts, cancelled the season when the orchestral players refused a thirty per cent. cut, reducing salaries to $45 weekly. Mr. Armitage's project is being supported by the Earle C. Anthony radio stations, KFI and KECA, local NBC terminals. In recent years the Bowl concerts were broadcast by KHJ, local CBS station. Owing to clauses in the Bowl charter, it is as yet undetermined whether Mr. Armitage can compel the Bowl Association to lease the amphitheatre to him, although it is county property. If this is denied, the concerts may take place at the Municipal Greek Theatre. The public is greatly agitated over the situation. B. D. U.

THE MYSTIC REALM

Chapter III, Overture—Allegro Commodo, Con Amore

(Fifth Installment)

By OSCAR HATCH HAWLEY

HAVING concluded the story of his early musical experiences, which had their culmination in his first engagement to play in the symphony orchestra of an American city, Oscar Hatch Hawley, with this installment of his musical work, The Mystic Realm, enters upon the main body of his narrative, which deals with his mature reflections on the tonal art as a teacher, conductor, theorist and performer.

The present installment is devoted to his reflections upon the past musical history of mankind, with some consideration of the nature of rhythm and of art in general, as suggested by early wall carvings in the caves of Europe.
—EDITOR'S NOTE.

MUSIC, youngest of the arts, has in the last two centuries attained a commanding position and now is considered by many people the most important of them all. When I say youngest I mean in its present form, for music as we have it today is a recent and particular development of a very old means of expressing emotion. Music has, certainly, existed coincidentally with pictures, sculpture and poetry for hundreds of decades, but until a few years ago (historically speaking) there were no symbols by which it could be recorded and conveyed from one person or group to another.

Pictures in the chalk caves of France may be twenty or thirty thousand years old. Paintings, carvings, statuary in Egypt, Abyssinia, Mesopotamia, and parts of the Orient are given periods as far back as 10,000 years. But the oldest known piece of recorded music which can be deciphered and translated into modern terms dates from not earlier than the thirteenth century A.D. And all critics and judges do not agree on the translation of that piece—"Summer is icumen in." There has been almost as much discussion and disagreement about it as about the hieroglyphics on what is known as Cleopatra's Needle in Central Park, New York City.

As a matter of fact, there is not much in the way of recorded music before 500 years ago, and even that is of small account in its relation to modern music, except as a means of showing that there were attempts to set down the things people were singing and playing and that these attempts culminated in the lines of the staff, the notes, rests, and other signs used in the music of today. Those weird, obscure and squirmy mnemonic things called neumes which prevailed in cloister and abbey for several centuries can be dismissed without a qualm, for they have no meaning whatever now and never did have very much.

So, as far as music for the present generation goes, we can start with that of two centuries ago—and we need not tarry long over the first hundred years of that, either, for music did not begin to have real significance as an art until it was adopted by the people, and that was not until the early part of the nineteenth century when Beethoven was thumbing his nose at royalty and patrician heads were being lopped off right and left—both figuratively and literally.

THE CAVE MAN'S CONTRIBUTION

The reason for this is not far to seek. The Cenozoic artist was able to draw horses, deer, elephants, people—even scenes in the life of his times—by the use of slate or charcoal. With his flint knife he carved the softer rocks into a semblance of animal and human forms, and these he left for us to see and to ponder on. But all we know of his music is that he had instruments fashioned from the horns of animals, from the hollow stems of trees, and from taut thongs looped over pegs fitted into holders of various sorts and now called harps. He left pictures of these and that is why we know they were in use. But how they were used and what kind of music they made is a closed book, for no record in sound was left—nothing but words (poetry and prose) and these have been entirely inadequate to the task of unravelling and making understandable their systems of music (if they had systems).

Other arts flourished as the green bay tree from time immemorial, but music was of such slow growth that it was given no serious thought by philosophers and poets for thousands of years. How it came to have its present form—the combination of harmony, melody and rhythm—is not even known. It did not spring into being full grown as Minerva did from the head of Jupiter, but seems to have been an accidental and unpremeditated discovery like the use of steam or the X-ray. What we do know is that at one time there was no system to music—and that was not long ago—and then, later, there was a system, the basic idea of which lay in a feature called rhythm. For convenience in reading music the rhythm was divided into measures and the measures filled with notes of various shapes and sizes.

Many years elapsed after musicians agreed on a general style of notes before there was any agreement as to how to fill the measures, and then there emerged an artificial and arbitrary thing that has caused more grief to teachers of music and more real agony to budding musicians than all the laws of Moses or the proverbs of David. That thing is known as "time" and ever since it was inaugurated it has maintained a rule over rhythm so despotic and unyielding that it has become the Juggernaut of [illegible] leaving its victims mangled and gasping in its wake. Still, notwithstanding the domineering and imperious rule of "time", more progress has been made in the art of sound during the three or four hundred years of its rule than in all the thousands of years before. This is probably due to the fact that the art of printing was invented at about the same time and as this made the copying of music easy there was no way of limiting its production.

POTENT DESPOTISM OF TIME

Perhaps I should clarify the preceding paragraph.

I see no present prospect of getting away from "time" and its absolute despotism for beginners. Rhythm seems to inhere in the majority of humans and that is the reason they are able to dance so gracefully—when they try. But to make rhythm out of "time" seems an insuperable task to most students of music. For years on end they plod along, counting beats with metronomic precision, playing Chopin waltzes, mazurkas and scherzos at an unvarying tempo, without the slightest indication that they understand color as applied to rhythm or rubato as applied to "time." It is no wonder, then, that much of the music they make has the sound of a heavy freight train on a long up-grade, that if and when they arrive at the final cadence they give a show of all the satisfaction of the engineer when the caboose comes over the divide and the engine stops for water.

A few amateurs do eventually learn the meaning of rhythm—and this does not mean that all professionals understand it, not by a very long shot. There is probably just as large a percentage of professionals who have no conception of rhythm, as of amateurs. By and large the two groups make a sizable proportion of those who love music and indulge in it. But to teach rhythm seems almost an impossibility.

Students recognize it when they listen to a Paderewski or a Kreisler, a Galli-Curci or a Casella, and they return to their hearths and imitate what they have heard. But then their music becomes photographic and has the same relation to art that a photograph of an entrancing scene has to an interpretative painting of the same scene. Yet it can be categorically stated that rhythm is not always inborn—in the sense that it cannot be acquired. I have seen and heard not a few students, who at first gave no promise of understanding but who finally arrived at splendid individual interpretations of the music they were able to play.

All people may not be capable of understanding rhythm and applying "time" to it, but it is my belief that most people could understand and apply it if they would give themselves as freely and unreservedly to interpretation of their feelings and sentiments as they do to the study of their golf game or their bridge score. But there is a feeling abroad that to give expression to one's feelings and emotions through sound is more or less effeminate, and no one—either man or woman—desires to be thought effeminate.

So there you are. We will have to worry along as best we can until we get over our inhibitions and feel no impudicity in baring our souls to the gaze of the world. That is what the artists do and we honor them for it. That is what we should do, for we are just as great artists deep down in our inner being and have just as great things to express, and it should not be necessary to listen to someone else say them for us. But first we must break the shackles which hold us slaves of constraint, reserve and timidity, in the belief that thoughts of our divine nature, of our God-given mandate to rule the universe, are impure and should be hidden under a cloak of aloofness.

RECENT EMANCIPATION OF MELODY

Music was mostly man-made until very recent years, but with the emancipation of women came the emancipation of music and now (in America at least) the art is very largely patronized by women who control its destiny and practiced by men who do their bidding. True it is that Saint Cecilia, a woman, is the patron saint of music, and has been for many centuries, but that does not seem to have influenced the hard-headed males who believed that woman's place was in the home—specifically in the kitchen—and have not permitted her presence in their sacred domain. I say that music is practiced by men because the symphony orchestras of the world are largely made up of men. There is an occasional woman harpist or violinist in the major orchestras, but their proportion is so much less than the proportion of women lawmakers in the Congress of the United States, that they may be considered a negligible quantity.

Then, too in the matter of soloists the male is the rule, the female the exception. The great violinists, the great pianists, the great organists of the world are men—even the great singers are men, though in this latter category women are coming more and more to take a dominant place. But in the amateur field—and that is the greatest field of all—women predominate to such an extent that they are the rule and men the exception. Boys, from childhood through adolescence, would much rather be seen with a football than with a fiddle, with a putter than a piano, for they consider music more or less of a feministic occupation, indulged in only by weaklings who part their hair in the middle and let their curls grow.

Probably on account of the fact that men made the music, there was no part singing or playing before about the fourteenth or fifteenth century. That ghastly and incomprehensible stuff called organum and diaphony which was thought to be part singing in the earlier centuries, may be passed over as having no particular relation to that which we now call harmony. Our system of harmony may have sprung from it but, as an Irishman expressed it, "if that is the case it sprang a long way." Furthermore we can say without much chance of refutation that most music of the sixteenth and seventeenth centuries is not such as to inspire modern listeners with veneration for its melodic and harmonic content, for it had few of the elements which today are recognized as necessary for beauty in sound.

A FOURFOLD DIVISION OF MUSIC

Our present-day music is conceived in four parts—soprano, alto, tenor and bass—and it makes no difference whether the composer is writing for singing quartet, playing quartet, chorus, orchestra, band, or for solo voices or instruments, the music is divided into four parts just the same. How we came to have music in four parts, no one knows. Like Topsy, it "just grew," and here it is and that is what we have to deal with in sound. I have a theory that it may have come about in this wise:

During the Crusades of the Middle Ages the travellers used to get together evenings and indulge in community singing. It is generally known that among men there will be many who can sing the melody when it is properly pitched, but that there are always a few who cannot sing as high and others who cannot sing as low as the tones go. Then there are a few who cannot sing at all. Now, it seems entirely possible that the "drones" who could not sing at all furnished a sort of "ground bass" for the pieces while those who could not sing as low as the tones descended must have sung a sort of tenor. This would account for three voices. Perhaps the singers who could not reach the high notes furnished a kind of "baritone." That is my theory of the origin of part singing. But it must have taken hundreds of years to have evolved to the point of producing such beautiful madrigals as have come down to us from the sixteenth and seventeenth centuries. Perhaps that is not the way part singing started but the theory seems to me as good as any other, and I am absolutely sure that it did not have a start in some convention of musicians where it was proposed that a reform be effected in music by dispensing with homophony and accepting polyphony—either two, three or four-voiced.

THE EIGHTEENTH CENTURY GENIUS

And so we arrive at the eighteenth century where music as we know it had an actual beginning. But even the music of Bach and Handel is so different in construction as well as in sound from the music of today that it takes a special class of listeners to perceive beauty and loveliness in it.

If you ask me the direct question whether or not I like and enjoy the music of that period I will answer with all truthfulness "yes." But I will qualify that answer by stating that it took years of study and great devotion to a purpose for me to understand and appreciate music of that kind. After I came to comprehend the music of Bach I found it the most fascinating, the most moving, the most wonderful of all the masterpieces I had studied. Some of the music of Handel moves me almost as much as that of Bach, but a great deal of the Handel music is still a closed book to me. That is to say, I do not care for it and doubt greatly that I ever would, even if I devoted much more time to its study. But I have no time for that, because there is so much new music demanding attention that to keep up with the procession and abreast of the times, it is necessary to hear and study the things of today and think of the things of tomorrow.

George Gershwin may not be as great a composer as the late lamented J. F. Haydn or W. A. Mozart, but Gershwin is living and composing music of today and reflecting the times we are living in, and it is very necessary to give him a hearing. I like a Mozart string quartet, certainly, and I like a Haydn symphony, but if I could hear only one string quartet or one symphony, I would choose one composed by Johannes Brahms. If I could think of a string quartet or a symphony nearer our times, one that had vitality and imagination in it, I probably would prefer that to one by Brahms. But I can think of nothing very recent excepting some things by Frederick Delius and Maurice Ravel and these seem a little too exotic to be classed with music of the ages.

Thus it will be seen that I am a modernist and believe in the modern movement—whatever that may mean—that I also have a love for some of the ancient things but can understand the attitude of those people who find the symphonies of Beethoven tedious, the overtures of Wagner prolix and boring, the oratorios of Bach wearisome and insufferable. This is not a sign that the listeners are unable to appreciate the finer things of art or that the works under consideration are lacking in quality. It merely shows that "this listener" and "this piece of music" (whoever he and whatever it may be) do not, for the time being, suit each other. "*Autre temps, autre moeurs*" does not seem to fit exactly but it is nearly right and I believe you will understand that I mean if he had lived in the time of Bach he would have understood and appreciated the works of Bach. And so with Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Liszt, Wagner, Bruckner, Tschaikowsky, Strauss, Debussy, Elgar, Ravel and Gershwin.

ENIGMA OF PREHISTORIC ART

Reverting to our Cenozoic man: What do you make out of the drawings he left in the chalk caves of France? Do those pictures fill you with a sense of aesthetic unity? Do your eyes grow moist with emotional surge as you vision the life of that far-off time? Do you gasp with admiration at the splendid details shown? Or do the pictures appeal to you as merely drawings of a body of men trying to slay an elephant that they might have meat for the tribal dinner pot? Are these men, mounted on horses with clubs over their shoulders, a group of polo players? Are those men with the dog pack starting out on the weekly fox hunt of some country club? Of course everyone knows that the pictures depict scenes in the life of the times, but if that is all you get from them they are valueless to you as works of art. For even in that far-away time it was as true as it is today that art is interpretation and not representation and that the value of a picture does not lie in the faithfulness with which the artist has portrayed the facts of his visible world but in the imagination he has displayed in presenting scenes which will in turn quicken the beholder and awaken in him a comprehension of the spiritual entity of the extant civilization. It must not be forgotten that the quality of extinct civilizations is not judged by their tools and machinery. The art of each race and each epoch is the standard by which the distinct character of a particular period is measured.

The cave man left us his pictures, his rude carvings, his few tools and through these we try to arrive at some estimate of his mental and spiritual life. How much more would we know of him if he had left some record in sound or some means of reconstructing his sounds; for in the last analysis music is nothing more than organized sound, and music alone, of all the arts, has the power of interpreting great emotions with an

(*Continued on page* 12)

Paris Opera Remounts Rossini Work in Vivid Modern Style

Fugere, Eighty-Five-Year-Old Tenor, Scores — Argentina Gives Brilliant Recital—French Senate Augments Opera-Comique Budget

PARIS.—Certain classes of musicians, amateur and professional, make a point of sniffing at Rossini's Barber. In superior tones they admit its charm, but deplore the fact that it is only a light work after all. This may be true and erudite, and I notice that where and whenever Figaro is made to cut his capers, Rosina to warble deliciously and old Bartolo to get it in the neck, crowds cannot be kept away.

The Paris Opéra has just presented the Rossini masterpiece on a grand and imposing scale. The result was overflow audiences and brilliant success for all concerned. Director Rouché went to considerable expense and effort to make the enterprise as fascinatingly artistic and joyous as possible. Utilizing a revolving stage brought about a welcome scenic variety and rapidity in shifting, and what the designers, Martin and Monveau, have achieved in the way of colorful sets and costumes has to be seen to be appreciated. Fanny Heldy (Rosina), Villabella (Count Almaviva), Ponzio (Figaro), Huberty (Bartolo) and Pernet (Basile), with Maestro Cordone at the baton made an excellent cast.

The perennial hold of The Barber is seen in the Opéra's taking it over (it rightfully belongs to the Comique repertoire) and the fact that the Porte St.-Martin theatre has been running a special season (nightly and matinees) of it, featuring Lucien Fugère as Bartolo. Now Fugère, who has reached the tender age of eighty-five, first appeared in the role at the Opéra-Comique, forty-nine years ago, and tells a delightful anecdote about the occasion.

LIQUID TONES OF A PAST ERA

It seems that Fugère had been requested to sing the part to an American soprano's Rosina. It further appears that this American songstress (whose name I do not know) had the habit of "comforting" herself with a cordial or two before going on the stage. The performance in question being a gala one, with all the big guns of Paris on hand, our fair Rosina consoled herself rather generously. She appeared and it was evident from her first liquid note that something was wrong.

Fugère did his best to lend her a sustaining hand, but Rosina's gayety and kittenish ways increased as the act went on. In Act II, her deportment was far from maidenly, and Fugère, coming to the footlights, asked if there was not some one in the audience who could come up and save the situation. Cécile Mézéray, who happened to be among those present, came to his aid and sang the remainder of the opera, evening dress and all. "But she was delicious, *la petite Americaine*," sighed Maitre Fugère. "Like a pretty little canary gone crazy. She really was a remarkable singer, too, only she needed so much comforting."

KREISLER PLAYS

Fritz Kreisler visited us and gave his yearly recital, an event which Parisians have come to look forward to as the event of the season. Ably seconded by Tasso Janopoula, he played Tartini's Devil's Trill; Sarabande; double and bourée, by Bach; Mozart's concerto in G major; a group of caprices by Stamitz, Cartier, Paganini and Wieniawski; and three of his own compositions, Cavatine, Malaguena and Caprice Tzigane. After which a group of Kreisler numbers were added as encores.

LA ARGENTINA IN RECITAL

The spring season is being enhanced by a pair of recitals by Argentina. The first (the second is in the near future) in the Théâtre des Champs Elysées, was a tremendous public and artistic success, and the inimitable Iberian was more captivating than ever. It was an evening of encores, recalls, ovations, and "our" Argentina was obliged to repeat almost every dance. Rattling her insinuating castanets and exhibiting the seductiveness of Spanish movements, she danced through her list of fandangos, malaguenas, rumbas and other bewitching rhythms, to all of which Louis Galve played good accompaniments.

PADEREWSKI AND CHOPIN

Paderewski, already ready to serve in a good cause, played an all-Chopin program in the Hall of Mirrors at Versailles. The occasion was a benefit for the St. Casimir Society, a Polish organization devoted to educating worthy Polish students, to rearing orphans and aiding war veterans. A distinguished audience—not as distinguished as it might have been, since I was not there, the organization having forgotten to invite me—crowded the magnificent hall.

700,000 FRANCS

The French Senate has listened to reason and augumented the Opéra-Comique subvention 700,000 francs yearly. Manuel Fourcade of the Beaux Arts carried the day by his eloquence and hard work, and it is thanks to him that the Comique is to have this new prosperity. With this monetary encouragement, Doctor Gheusi no doubt breathes a sigh of relief and can now set to work to realize some of his dearer (in the sense of cherished) projects.

To the majority, Vichy is just a place for golf and miscreant liver. It is also one of Europe's big Summer musical centres, in fact, very nearly a repetition of the Paris winter season. The program for the hot spell includes opera, operetta, symphonic concerts, recitals, theatricals, dance and jazz séances, —a variety of tonal entertainment of every kind and description. The operatic fare includes the creation and restoration of such works as Oberon (Weber), La Vie Breve (de Falla), Le Songe d'une Nuit d'Eté (Thomas), Jewels of the Madonna (Wolf-Ferrari), L'Oracle (Léoni), La Femme Nue (Février), Boccaccio (Suppé), Marouf (Rabaud), Boris Godounoff, Otello, Tristan and Isolde, Esclaramonde, the Pearl Fishers, Samson and Delilah, Madam Butterfly, Aida and Tosca. Mmes. Noréna, Ciampi, Clairbert, Pape, Mm. Chaliapin, Melchior, Thill, Saint-Cricq, Endreze, Franz and Vanni-Marcoux will be the principal interpreters. A series of gala performances of Wagnerian operas will also be given as well as Carmen, Manon, Faust, Hérodiade, Rigoletto, Werther, Barber of Seville, La Boheme, Mireille, Le Roi d'Ys, Chanson d'Amour, La Belle Hélène, La Fille de Mme. Angot and Veronique.

The Monday Classics, concerts given by symphony orchestra under Paul Paray's direction, include representative works by Beethoven, Franck and d'Indy and a list of moderns. The Casino offers weekly attractions such as Argentina, Ray Ventura and His Boys, Mistinguette, Lucienne Boyer, the Sakharoffs, Damia, Jack Hylton and His Boys, Josephine Baker, Pills and Tabet. Theatrical entertainment by the finest French actors in late successes will also be produced.

BREVITIES

Charles Bartsch, cellist of the Paris Symphony Orchestra, is the winner of the Casals Prize awarded by the Liège Conservatory.

A season of Russian opera opens June 7 at the Chatelet Theatre. Boris Godounoff, Prince Igor, La Fiancé du Tsar, and, for the first time in Paris, Tschaikowsky's La Dame de Pique, will be given. Leading artists are

(*Continued on page 20*)

Baltimore Club Awards Medal to Frederick R. Huber

BALTIMORE, MD.—Frederick R. Huber, municipal director of music, has been awarded one of three 1932 medals of the Advertising Club of this city for outstanding achievement in his field during the last year. The announcement was made on June 2 by Louis J. Sagner, head of the Civic Awards Committee, after he had received the nominations from an awards committee including Mayor Howard W. Jackson, Chief Judge Samuel K. Dennis, and Rabbi Edward L. Israel. B.

Musicians Sail on SS. Champlain

The following musicians were on board the SS. Champlain when it sailed from New York for Plymouth and Havre on June 3: Ernest Schelling, composer, pianist and conductor of the New York Philharmonic-Symphony Orchestra's Concerts for Young People, together with Mrs. Schelling; Berthold Neuer, vice-president of the Knabe Piano Company, with Mrs. Neuer; and Henri Letondal, of Montreal, artistic director of the radio broadcasts for the Quebec Government, and Mrs. Letondal.

Levitzki Returns from Whirlwind Tour of European Music Centers

Pianist Is Now Engaged with Series of Radio Broadcasts Devoted to Serious Music

Mischa Levitzki's recent visit to Europe began with a bright and sunny crossing in February and ended with fog, storm and lowering skies for the return voyage in May. The intervening period, however, presented no such paradoxical aspect, for artistically the pianist's sailing had its accustomed smoothness.

"One of the most interesting features of the tour—at least to me," Levitzki told an interviewer from the Musical Courier, "was the reunion with Dohnányi, under whom I played the Schumann concerto in Budapest with the Budapest Philharmonic. Dohnányi was my master. I studied with him for five years, and it was he who conducted my first appearance with orchestra in the Hungarian city. Our meeting was very pleasant for both of us, and Dohnányi related anecdotes about his visit to New York some years ago when he conducted the State Symphony Orchestra."

APPEARED IN MANY FOREIGN CITIES

In Paris, Levitzki gave a joint recital with Lauritz Melchior, Wagnerian tenor, and a few days later played the Beethoven C minor concerto with the Colonne Orchestra, Paul Paray conducting. These and further appearances, among them engagements in London, Milan, Amsterdam, Brussels and other centres brought their accustomed meed of plaudits from press and public.

"My trip held only one disappointment," he said. "I had accepted an invitation to serve on the jury for the Liszt piano prize which the Hungarian Government was offering. The contest took place on May 20, and I had consented to serve mouths in advance. However, as the time drew near I was called back to America to fulfill a schedule of broadcasts, and so I was forced to ask the officials in charge of the contest to excuse me."

While abroad Levitzki made twelve new records, all solo piano numbers. Among them is the Schumann sonata which extends over several discs.

Asked about general conditions in Europe, Levitzki replied that he found nationalism rampant everywhere. "This condition is true not only of music but of every phase of art and commerce. Appearances by foreign musicians are strictly limited. I do not say this," he added, "in a spirit of criticism. Of course, each country wishes to protect and favor its own citizens, and certainly there is no special discrimination against Americans. For many years, as everyone knows, Europe was inclined to be supercilious about music and musicians from this country and to make light of successes achieved in America. That attitude, though, has almost entirely disappeared, and America, musically, is assuming her rightful position."

(*Photo by Fleischhut*)
MISCHA LEVITZKI

Upon his return to New York, Levitzki began the series of Tuesday evening broadcasts in which he is featured over WEAF, and which end on June 28.

"For the first four of these," he said, "I played some of the more familiar and popular classics, but the later ones are arranged along more serious lines. I did this after a talk with Frank Black, musical director of the NBC. Mr. Black is of the opinion that public taste is greatly underestimated, and certainly he is in a position to know whereof he speaks. He told me that there is a tremendous response to the best in music. Accordingly, my broadcast programs are to include some of the Beethoven sonatas in their entirety and other works of like calibre."

Besides his broadcasts, the pianist's summer plans include concert appearances, among them one at the opening of the Bedford, N. Y., Music Association. He is already booked to play with the New York Philharmonic Orchestra next season.

M. L. S.

Ninth Music Week Held in New England City

Providence Events Include Presentation of Work by Whiting

PROVIDENCE, R. I.—The ninth annual Music Week under the auspices of the Rhode Island Federation of Music Clubs, of which Mrs. Clifford King is president, was held most successfully. Among the outstanding events were the concert of male choruses, the Oratorio Society, the All Club Program, the Choral Art Society and the String and Woodwind Ensemble, the Savoyards in a presentation of The Gondoliers, and the Providence Senior High Schools under the direction of Dr. Walter Butterfield.

One of the notable concerts of the week was given by Anna Auerbach, pianist in Sayles Hall. Miss Auerbach played a program of classic purity in a highly artistic manner. Mention should be made of the concert of Church Music of All Creeds and of the several fine broadcasts and, last but by no means least, the closing program of chamber music given by Emma Winslow Childs, pianist, and the Providence Symphony String Quartet.

Great interest was manifest in the music which Federal Hill House School of Music supplied for the Romance of Textiles, the pageant of the Rhode Island School of Design. Beatrice Ward, pianist, made the musical arrangements for voice and instruments and conducted. A chorus of voices under the leadership of Bertha W. Pyle sang.

The Tale of the Viking by George Whiting was presented in concert form by the Elmwood Oratorio Society. The work was selected to honor this musician of a quarter of a century ago, because of his influence on the society, many of whose members had personal contact with Mr. Whiting.

COMMUNITY CONCERTS SCHEDULE

The Community Concert Association has announced its program for next year. At the first concert, the Philadelphia Symphony Orchestra under the direction of Leopold Stokowski will make its first appearance in New England. At subsequent concerts there will be presented Serge Lifar with his Russian Ballet, Vladimir Horowitz and Lucrezia Bori. All concerts will be held in the new Metropolitan Theatre. This will enable more people than ever before to attend, as the theatre has a seating capacity of 3,059.

B. N. D.

Schnabel to Give Two Beethoven Recitals in New York

Two Carnegie Hall recitals consisting entirely of works by Beethoven are scheduled to be given by Artur Schnabel, who is coming here next fall for a tour. At one of these New York appearances Schnabel will perform Beethoven's Diabelli Variations, which occupy fifty-three minutes without a break.

Schnabel, during the past season, gave a series of seven Beethoven recitals in London. In this series he played thirty-two Beethoven sonatas, later repeating the series in Berlin. During the past month he has been participating in the Brahms festivals in London and Vienna. He recently appeared with the Vienna Philharmonic Orchestra, under Furtwängler, playing the B flat major concerto. He also played in two evenings of chamber music with Hubermann, Hindemith and Casals.

In addition to his two recitals here, Schnabel will appear with the New York Philharmonic Symphony Orchestra. His tour outside of New York is expected to include twenty recitals.

Gerard Hekking Engaged by Eastman School

ROCHESTER, N. Y.—Announcement has been made by the Eastman School of Music that Gerard Hekking, teacher of cello at the Paris Conservatory, will conduct master classes and teach privately in its summer session. Gerard Hekking's early training was in Holland whence he went to the Paris Conservatory winning highest honors there. He returned to Holland and was solo cellist with Mengelberg's orchestra for a number of years. Later he was engaged by Safonoff for a tour of Russia and this was succeeded by a tour of England with Maurice Ravel.

Mr. Hekking's engagement at the Eastman School this summer will be his first in America. In addition to his teaching, he will appear in concerts and recitals. R.

Yale Music Awards Granted to Thirty-three

NEW HAVEN, CONN.—Nineteen certificates were awarded and the annual lists of prizes, scholarships and fellowships in the Yale School of Music, numbering thirty-three in all, were announced on June 2 by President Angell at the commencement concert. Luther M. Noss of Austin, Minn., won a renewal of the Charles H. Ditson Fellowship for a year's study abroad.

Music Favored in New Budget for California State Schools

Impressive Commencement Program Offered by Students of University of Southern California

LOS ANGELES.—There has been doubt regarding the fate of music in the state education budget, but California educators have averted the axe which might have cut back work built up with splendid results. California, and especially the Southland, can claim an unusually well worked-out and productive public school music system, certain features of which have come to serve as models in numerous cities throughout the country. Excellent proof of the work done was shown the other day in Santa Monica, a suburb more than a neighborhood city of Los Angeles, when the schools held a May music festival arousing high enthusiasm also among visiting pedagogues. Alice Rogers, head music supervisor of Santa Monica, and her staff were cordially honored by their community and guests, and with good reason. Practical application and integration studies showed a notable average of training and artistic initiative.

Impressive, too, was the commencement program of the College of Music, University of Southern California. Good foundations have been laid for a college orchestra under Alexander Stewart. Among graduate students, special mention must be made of the singing of Benjamin Edwards and Robert Rush Taylor, baritones; and Evelyne Nadine Connor, soprano. Velma Keener and particularly Glenna Gould made good impressions at the piano. Erwin Larison gave fine promise as a solo cellist. The most interesting program item occurred when Kenneth Collins Winstead, a young double bass player and a pupil of C. E. Pemberton, conducted his own suite of Thumbnail Sketches. This student composition verified feelings aroused a few days ago when Mr. Winstead's string quartet was played during the annual Apolliad. This program features creative student talent along musical and literary lines. On both occasions one felt that Mr. Winstead possesses marked personality and the power of voicing his moods. He has a flair for moderately modern expression and manages to balance melodic, harmonic and rhythmic elements with appropriate instrumentation.

FRANKEL COMPOSITIONS PERFORMED

Decidedly worthwhile were the compositions by Mrs. Cecil Frankel (Bessie Bartlett Frankel), who has hidden her "light under a bushel" of civic work in the general interest of music. Founder-organizer of the state federation of music clubs, of the Philharmonic orchestra woman's committee and of the young people's concerts, the latest manifestation of her musical devotion occurred during an hour's program sponsored by the Friday Morning Club in which some of the best artists of the city appeared.

A fanciful and charming group of children's songs, From Out My Window, simple and yet deft, indicated that Mrs. Frankel can pursue coherent atmosphere in the course of an entire cycle. Two violin items and a choral excerpt evinced a legitimate and expressive use of the modern medium. Dramatic narrative, with a touch of Indian lore, were convincing instances of thematic invention and development. Altogether, the program evinced aspects of poetic perception and principles of craftsmanship the more respectable in the case of an author whose interests and time is divided so widely and ardently along philanthropic lines. Mrs. Frankel was the recipient of cordial honors.

MASS BY COLBY SUNG

Proper recognition came also to Frank H. Colby, editor of the Pacific Coast Musician and one of the leading Los Angeles organists, when the Pomona College Choir chose as a commencement offering his Mass in honor of St. Vibiana. Written for the service, the score can well stand performance in the concert room, especially when played by an ensemble such as the present, schooled and directed by Dr. Ralph Lyman. The Mass constitutes an outstanding example as a declaration of faith and as music of noble restraint, unaffected melodiousness and commanding technic. The Kyrie, Credo and Benedictus seem possibly the most compelling sections, but there occurred touching and soaring moods also in the other portions of the work, which is a rare example of unpretentious yet arresting composition.

NOTES

A large audience attended the Ellis Club concert. Hans Blechschmidt conducted the popular male choir, Mrs. Hennion Robinson officiating at the piano. Basha Malinoff, soprano, was the soloist.

Volya Cossack, gifted Los Angeles pianist, held forth the same evening in a program of classic repertoire.

Astoundingly secure and well nuanced *a cappella* singing was heard at Fremont High School, with Ida Bach as conductor.

Prepared under the direction of Dean Walter Hartley, a student cast at Occidental College delighted in an outdoor presentation of Offenbach's Orpheus in the Underworld. Dean Hartley did a clever job in adjusting the demands of the score to the campus means without lessening the appeal of this unduly neglected comic opera. A good deal of amusement was caused by a brightening of the dialogue in the direction of contemporary satire. B. D. U.

Hutcheson to Resume Chautauqua Master Classes

After an absence of two years, Ernest Hutcheson is resuming his master classes at Chautauqua, N. Y., this summer. A new feature of these classes will be a series of concerto programs given by Mr. Hutcheson.

The master class course at Chautauqua includes private lessons and classes in which the pianists coaching with Mr. Hutcheson have opportunity to play before an audience. Mr. Hutcheson feels that this is an important part of the work at Chautauqua, for he believes that many failures on the concert stage are the result of insufficient practice in public playing.

Pittsburgh's Musical Plans Announced for Season 1933-34

PITTSBURGH, PA.—Having weathered the destructive gales of the most severe economic tempest in the history of concert management, May Beegle, Pittsburgh impressari, faces the future undaunted. Inaugurating the eleventh season of her series, Miss Beegle will present a list of artists next Fall in Syria Mosque whose names are bywords along the musical rialtos of the world.

The attractions comprise Lily Pons, Fritz Kreisler, Lawrence Tibbett, Vladimir Horowitz, and Sigrid Onegin.

Certainly, the selection of these celebrities is complimentary to the discriminating taste of concert-goers whose ballots in the recent poll for artists instituted by Miss Beegle, in the endeavor to ascertain the public choice, were determining factors in their engagement. It proves that the majority of Pittsburgh music patrons respond intelligently and with alacrity when given opportunity to express preference for musical attractions.

In addition to the above events, the Beegle series will feature the first local showing of the Monte Carlo Ballet Russe, a company of 100 performers and musicians.

Miss Beegle announces a downward revision of subscription cost for her series, the seven concerts being offered at prices ranging from six to $17.00 for the course.

SCHEDULE OF VISITING ORCHESTRAS

Mrs. William Thaw, Jr., president of the Pittsburgh Orchestra Association, announces that the eighteenth season of the organization will again present visiting orchestras of national reputation. The Boston Symphony Orchestra will open here on October 27. Then follows the Detroit Orchestra conducted by Ossip Gabrilowitsch, the Minneapolis Orchestra under Eugene Ormandy, and the first local appearance of the Washington Symphony Orchestra led by Hans Kindler. A major soloist will be featured at the Detroit Orchestra event. The four evening concerts will be held in Syria Mosque.

After twelve years' residence here Mme. Katherine Timbermann Fitz-Randolph, vocal teacher, will go to England to reside with her son-in-law and daughter Mr. and Mrs. J. Radley Eddison of Tumbridge Wells, Kent. Born near Cincinnati, she graduated from Western College, Oxford, Ohio, attended New England Conservatory, and then went to Paris for study with Mathilde Marchesi, later becoming an associate teacher. Mme. Fitz-Randolph's alma mater has conferred upon her the honorary degree of Doctor of Humane Letters for attainments in music.

ART SOCIETY CHOOSES OFFICERS

The Art Society unanimously re-elected officers for the ensuing year—the sixtieth since organization. Dr. Thomas S. Arbuthnot continues at the helm. Mrs. Daniel M. Clemson (Christine Miller) is vice-president; John E. Nelson, secretary; Charles E. Dickson, treasurer, and May Beegle, manager. J. Hanson Rose was added to the board of directors. Attractions listed for the coming season under Art Society auspices comprise Grete Stueckgold, soprano; Paul Kochanski, violinist; Wiener Saengerknaben; Josef Hofmann, pianist; the Gordon String Quartet; and a joint appearance of Rose Bampton, contralto, and Nelson Eddy, baritone.

Both the Pittsburgh Symphony Society, directed by Antonio Modarelli, and the Y. M. and W. H. A. will carry on. The orchestra is to give five concerts and the Y. will again sponsor major events. R. L.

Edwin Hughes' Master Classes at Winthrop College

Edwin Hughes, pianist, left New York on June 9 for Winthrop College (the South Carolina State College for Women), Rock Hill, S. C., where he is conducting a four weeks' master class for pianists and teachers, beginning June 12. A number of Mr. Hughes' pupils hold important positions in this section of the country. Among those who head the musical activities at educational institutions in North and South Carolina are Walter Roberts, director of music at Winthrop College; Fred H. Parker, director of music at Columbia College; and Hugh Williamson, dean of music at Flora Macdonald College. In addition, other Hughes students are engaged on the musical faculties of these and various other colleges in those states.

On his way south, Mr. Hughes is stopping off in Washington on June 10 for a day at the Washington College of Music, where he is guest teacher of piano. The president of this institution, Fanny Amstutz Roberts, is a Hughes pupil.

Mr. Hughes will arrive back in New York on July 10, to open his seventeenth annual summer master class for pianists and teachers.

Maier and Pattison to Play American Compositions

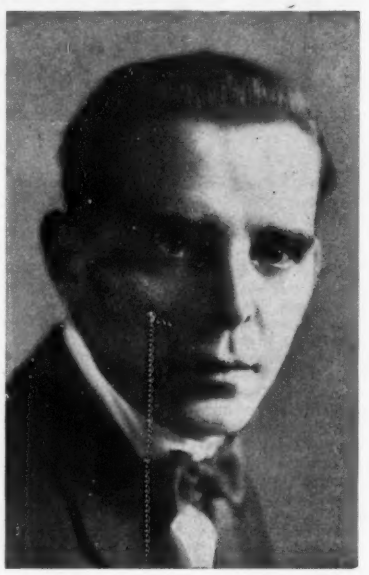
American compositions written for two pianos will have an important place in the new repertoire which Guy Maier and Lee Pattison are preparing for their return as duo-pianists next fall after two years' absence from the concert stage.

Maier and Pattison have announced that supplementing their performance of the classics, modern American composition would be represented by Ernest Bacon's Wasting Time; Arthur Elkus' On a Merry Theme; E. B. Hill's Jazz Study and Scherzo for two pianos and orchestra; Richard Platt's Pastoral; Daniel Gregory Mason's Fugue; MacDowell-Fox Forest Elves; D. G. Blake's Irish Dance; Eichlim's Siamese Sketch; Templeton Strong's Nymphs at the Spring; Powell-Weaver's Little Faun; Arthur Bliss' concerto for two pianos and orchestra; Ernest Hutcheson's concerto for two pianos and orchestra; and Pattison's Arkansas Traveler.

Florence Foster Jenkins Gives Dinner for Marguerite d'Alvarez

Florence Foster Jenkins, president of the Verdi Club and of the National League of Pen Women, New York branch, gave a dinner, May 26, at the Hotel Seymour, New York, in honor of Marguerite d'Alvarez, prior to her sailing for England on the SS. Georgic. Among those present were Charles Coburn and Mrs. Coburn, Burke Boyce and Mrs. Boyce, Hamilton Middleton and Mrs. Middleton, Mrs. Charles Dean and St. Clair Bayfield.

RETURNS TO STADIUM



WILLEM VAN HOOGSTRATEN opens the New York Stadium concert season on June 29. This is Mr. van Hoogstraten's twelfth consecutive year as a conductor at these concerts.

Dr. Damrosch Retires as Institute Head

His Valedictory After 28 Years Made at School Commencement

The commencement exercises of the Institute of Musical Art of the Juilliard School of Music were held in New York on June 2. In addition to the interesting program presented, the occasion was made notable because it marked the retirement of Dr. Frank Damrosch as the directing head of the institute, a post he has filled since it was founded by James Loeb (who died last May in Germany) twenty-eight years ago. In making the announcement, John Erskine, president of the institute, said that Mr. Damrosch would devote his greater leisure to writing a history of the school since its inception.

The program presented consisted of a movement from Beethoven's concerto in G major and one from Tschaikowsky's in B flat minor for the piano, played respectively by Irene Botts and Mary Allison; Mozart's concerto in D for flute performed by Frances Blaisdell; and arias by Mozart and Gounod, sung by Carolyn Urbanek. Each of these young artists received a Certificate of Maturity in her specialty and, judging by the excellent performances of the works mentioned, won it most worthily.

The orchestra of the school, consisting of sixty members, played admirably the *andante sostenuto* movement of the fifth symphony of Brahms, in memory of James Loeb; overtures to Beethoven's Coriolanus and Weber's Euryanthe, and accompaniments to the concerti, under the baton of Willem Willeke.

Rubin Goldmark, in his address to the graduates, counselled that the true musician and artist is recognized by his work at all times, and this must be kept at a high standard by constant practice.

Certificates and degrees were given to more than fifty graduates by Dr. Damrosch and a number also received cash prizes.

B.

Lushanya, Indian Contralto, to Tour United States

Lushanya, American Indian contralto, who has appeared in recital in Germany and Scandinavia during the past season, has been signed by Ed Perkins for a tour of the United States next winter, which will include concerts in New York, Philadelphia, Boston, Baltimore, Cleveland, Chicago, Milwaukee, St. Louis, Tulsa, Oklahoma City and Los Angeles.

Lushanya was born in Ardmore, Oklahoma, and belongs to the Chickasaw tribe. She is a niece of the late Charles D. Carter, who served for many years as United States Congressman from Oklahoma. Prior to going to Europe, Lushanya was featured for three consecutive seasons in the opera, The First American, produced every summer in Albuquerque, N. M., with a cast of 1,000 Indian singers of the Southwest tribes. She also made a recital tour of the principal cities of the Southwest. On her concert program she features the Indian songs of Charles Wakefield Cadman, Thurlow Lieurance, Carlos Troyer, Jean Jeancon and Homer Grunn. She also sings German, French and Italian works.

● THIS SUMMER IN THE AUSTRIAN ALPS ●

Study with Renowned Teachers

ORCHESTRA CONDUCTING · INSTRUMENTS · VOICE · COMPOSITION · DANCING

AUSTRO-AMERICAN INTERNATIONAL CONSERVATORY

For Information Write to Its American Office at Redlands, California

San Antonio Scene of State Federated Clubs' Convention

Awards in Contests Made—Elaborate Music Programs Offered

SAN ANTONIO, TEX.—The Texas Federation of Music Clubs (Mrs. Lena Milam, president) met in convention in San Antonio from April 26 to April 29, in the Gunter Hotel. Important musical events of Wednesday were the luncheon, presided over by Mart Stuart Edwards, with musical numbers given by members of her voice class and the program in the evening by the Senior Federated Music Clubs of San Antonio, with Mary Stuart Edwards as chairman and the San Antonio Musical Club, with Jewel Carey as chairman.

Participants for Mrs. Edwards were: Helen Bates, pianist; Ladies Chorus of First Baptist Church (Paul Harper, director); B Major Musical Choral Club (Margaret Pauly, director); Joseph Burger, baritone, with Florence Brush at the piano; Betty Longaker Wilson, soprano, with Frederick King accompanist; the Mary Stuart Edwards Vocal Ensemble; and a ballet from the Dorothy Lodovic Dooley School of Dancing.

Participants for Miss Carey were: George Baker, baritone; Mary Aubrey Keating, contralto; Dorothy Sandlin, soprano; Melba Baird, soprano; Robert Burns Campbell, tenor; Lois Farnsworth Kirkpatrick, soprano; Evelyn Duerler, soprano; and Cuquita Sapia-Bosch, danseuse. The accompanists were Pauline Washer Goldsmith, Edna June Bump, Florence Brush and Isabel Noriega.

Thursday's session opened with Mrs. F. L. Carson presiding. The invocation was given by Reverend Samuel Capers, followed by assembly singing of America, the Beautiful. Greetings were then given by C. K. Quin, Mayor of San Antonio, and presidents of various prominent organizations. Mrs. I. D. Cole, first vice-president of the Texas Federation of Music Clubs responded. Mrs. Milam was then introduced and presided. The musical portion was dedicated to Edward MacDowell. His Thy Beaming Eyes and To a Wild Rose were sung by the Ladies' Chorus of the First Baptist Church (Paul Harper director).

The afternoon session was devoted to various reports and the presentation of the loving cup to Mrs. F. L. Carson, president of the Fifth District.

Alice Mayfield, chairman of the American music department, arranged a program of compositions by Oscar J. Fox and Carl Venth. The participants were: William Irby, tenor; Carl Venth, Ruth Howell, Marjorie Murray Keller and Beatrice Storey, violinists; and Mrs. Carl Venth, pianist.

Later in the afternoon a program on Music in Religious Education was given in the First Baptist Church by the following: Mixed Chorus from Amarillo College (Alta Potts Turk, director); Jefferson High School Girls' Glee Club (Francis de Burgos, director); Miriam Gordon Landrum, pianist; Mrs. Paul Harper and Beulah Beaver, organists; the choir of the First Baptist Church (Paul Harper, director); Martha Moore and Mrs. Charles Bass, sopranos. The accompanists were Mrs. Paul Harper, Hallie Davis and Carolyn Pester.

CONTEST NUMBERS PRESENTED

The prize contest numbers were presented in the evening with William J. Marsh, presiding. Composers represented were: Joyce Hetley Wallace, Louise D. Fischer, Alice Mayfield, John M. Steinfeldt, Pauline Brigham, Helen Galloup, Lamarr Chapman, David Guion and Carl Venth. The participants were: Carl Venth, Ruth Howell and Beatrice Storey, violinists; Henry de Rudder, viola; Louie de Rudder, cellist; William McNair, tenor; Joseph Burger, baritone; Warren Hull, baritone; Paul Mellenbruch, bass; John M. Steinfeldt, pianist; Alta Potts Turk, soprano; Christian Thaulow, violinist; Texas Christian University Glee Club (David Scoular, director); and Dorothy Sandlin, Mary Spang, Wayne Etheridge, Marion Fore, Adelaide Haenin, Arnold Parrett, Veva Emma Martinez, Florence Rae, Bernice Bayley and Virginia Harrison, singers, who presented Carl Venth's composition, staged by the fine arts department of Westmoorland College. Mrs. Fred Jones is head of the voice department. The number was directed by Charles Stone, with Sheli Allen at the piano. Following the program, the annual frolic was held.

TEACHER'S' ASSOCIATION BREAKFAST

Friday's activities began with the Music Teachers' Association breakfast with Meta Hertwig, president, presiding. Numbers were given by David Griffin, baritone, with Norma Owen at the piano and Ruth Howell, violinist, with Walter Dunham accompanist. During the morning session music was offered by Catherine Tate, Juanita Henderson and Margaret Harris, pianists; and Mrs. Ed Jones, soprano, with Hjalmar Bergh at the piano. Music at the luncheon which followed was presented by Ellen June Wallace, juvenile pianist; Evelyn Duerler, soprano; and Mary Aubrey Keating, contralto. The accompanists were Oscar J. Fox and Jewel Carey. The afternoon session was devoted entirely to a demonstration of the violin ensemble class of 180 pupils by Marjorie Murray Keller.

The fine arts program was offered in the evening in the Municipal Auditorium with Mrs. Fred Gillete in charge. Numbers were given by Florence Brush, organist; Ima Gilespie Grotte, soprano; Mrs. Fred C. Eastham, contralto; Farrell Welsh, violinist; Ann Pittman, pianist; Stella Lea Owsley, soprano, and Lamarr Chapman, pianist. The accompanists were: Mary Catherine Bruhl, Nelle Connedy Welsh and Elizabeth Leake. Athena Pappas, mezzo soprano, Oklahoma winner in the National Young Artist's Contest, was presented and sang Alle dinge haben sprach (Wolf) accompanied by Mrs. Few Brewster. Mrs. John F. Lyons spoke on The Young Artist.

SENIOR COMPETITION WINNERS

Winners in senior contests held April 27 and 28 were as follows: scholarship contests: Sherwood Music School, Chicago—piano, Thurman Morrison (Abeline); voice, Clifton Janak (Amarillo). Texas winner in Young Artist's Contest—violin, Lois Butler (Georgetown). Texas winner in Student Musician Contests—piano, Merry Brendel (San Antonio). Lone Star District Winners—opera, Elizabeth Klein (Norman, Okla.); piano, Merry Brendel (San Antonio); voice, Leon Dean (Weatherford, Okla.); violin, Dorothy Zimmerman (Tulsa, Okla.). Choral Contest Winners—women's chorus, Euterpean Club Chorus (Waco), Robert Hopkins, director; mixed chorus, Balladettes and Balladors of Amarillo College (Alta Potts Turk, director).

Judges serving in these contests were: Virginia England Estes (Fort Worth); Ann Pittman (Corpus Christi), Mrs. Charles E. Bruhl (Houston); Mary Stuart Edwards, Mrs. Fred Jones, Robert Burns Campbell, David Griffin and Joseph Burger San Antonio, Christian Thaulow and Hjalmar Bergh (Abeline). Choral judges were: Mrs. George Brush, Robert Burns Campbell and Joseph Burger (San Antonio). Judges of the Lone Star District auditions for the National Young Artist and Student Musician contests were Frank St. Leger, conductor of the Houston Symphony Orchestra, Mrs. John F. Lyons and Carl Venth.

JUNIOR SESSION ARRANGED

The Junior Session was held Saturday, with Mrs. Talbot Williams, State Junior Chairman, presiding, in the Thomas Jefferson High School. Participants on the Junior Fine Arts Program were: High School Orchestra (Otto Zoeller, conductor); Helen Galloup, pianist; Anna Mary Price, pianist; Florenze Davenport, soprano, Angela B. Frederick, contralto; John Miller, violinist; Mary Kingsville Smith, pianist; violin ensemble directed by Marjorie Keller; Carolyn E. Webster, soprano; Helen Burkholder, Katherine Tanner, Mary Jane Turner, and Jonquil Bess Moore, pianists; Mabel Ann Brandstette, violinist, and Virginia Mae Rothwell, harpist. In the afternoon, contests in the various departments were held, with Mrs. W. W. Hair in charge. Later the All State Orchestra (Otto Zoeller, conductor) played two splendid numbers. S. W.

New Chamber Music Presented in Italian Concerts of Mrs. Coolidge

IN THE GARDEN OF CASA MALIPIERO, ASOLO, ITALY.

From left to right: André de Blonay, Dr. Fausto Torrefranca, G. Francesco Malipiero and Raymond Hall.

(*Continued from page 5*)

priate, beyond question. The second movement struck me as the best, for the pastoral freshness of its lyricism, but the whole work undoubtedly marks a further step toward a more sober simplicity of spirit and form. Malipiero laughingly says he has no idea as to its opus number. It was finely performed by Messrs. Onnou, Riedmiller, Prévost and Volpini.

The formal part of the program was concluded with a fine performance of a piano arrangement of Malipiero's recent violin concerto, which had its first hearing March 5 at the Amsterdam Concertgebouw (under Pierre Monteux), and has since been given in America and in London, as well as in Germany. The soloist was the same as at the Amsterdam première, Viola Mitchell of Pittsburgh. This gifted young American girl, who has been studying in Europe for many years, played impeccably, sustaining with bravura the numerous pitfalls with which her part abounds, particularly in the arduous cadenza of the superb final allegro. Both music and soloist impressed. Later in the evening, the Pro-Arte Quartet regaled the guests still remaining with an extraordinary reading of the same composer's robust Songs in Madrigal Style.

G. Francesco and Donna Anna Malipiero graciously presided over an assemblage of devotees gathered from town and country roundabout. Besides Mrs. Coolidge and Darius Milhaud and his wife, guests of honor, there were numerous music-lovers, musicians, critics and writers. Among them I noted the eminent musicologist Prof. Fausto Torrefranca of Milan, author of revolutionary research works in music history; André de Blonay of the Gazette de Lausanné, Mme. Octave Humberg, president of the Mozart Society of Paris, the critics, Avv. Guido Piamonte, Prof. Giorgio Levi and Comm. Gino Damerini of Venice; Mrs. Fritz Reiner of Cincinnati; Ugo Ara of the former Flonzaley Quartet; John Beach of Asolo; and John Corrigan, American Consul at Venice.

NEW WORKS BY PIZZETTI AND RESPIGHI

A few days previously, the first concert of Mrs. Coolidge's spring cycle was held at Respighi's villa, I Pini, on Monte Mario above Rome. I was unable to attend. The offerings here were the Epodes and Iambuses (first time in Europe), the same Pizzetti quartet and Respighi's Concerto a cinque (both world premières). The Belgian Pro-Arte Quartet played the Pizzetti work, and Respighi conducted his own composition with players selected from the Augusteo orchestra. All the Roman critics were present.

As its name implies, the Concerto a cinque is scored for five solo instruments with string orchestra accompaniment. The solo parts are for violin, oboe, trumpet, double bass and piano. The double bass called for is not the standard viol of today, but the small concert type anciently known as the *peretta* from its pear-shaped form and tuned in a higher register. In an interview at Florence shortly before the concert, Respighi told the writer his aim here was "a possible return to purity, to a simplification of expression, with simplicity of resources." The quasi-classical scheme consists of a fantasia in toccata form as a Prelude, an adagio and an allegro finale. The only critic who expressed an opinion preferred the adagio, which he desscribed as "tenderly melodious." Respighi received a long and hearty ovation.

CHAMBER ORCHESTRA IN DEBUT

On the following day, Respighi conducted the inaugural concert of a new chamber orchestra just formed under the auspices of a Società Doriana, organized by Prince Filippo Doria to give select programs in the sumptuous halls of Palazzo Doria, just across the street from Il Duce's headquarters in Palazzo Venezia in Rome. This is another worthy initiative, all too rare today, toward the restoration of the almost extinct tradition of aristocratic patronage of chamber works. The initial program consisted of the second Brandenburg concerto, the Mozart concerto for flute, harp and small orchestra, and Respighi's own Botticellian Triptych, and suite, The Birds. The young American composer Werner Janssen, a student at the American Academy in Rome, now recently returned from Berlin, where he conducted the Philharmonic Orchestra, is presiding at the second concert in this series.

Mrs. Coolidge's third and final concert of her present cycle is to be given shortly at Toscanini's summer home, the villa of Prince Borromeo on the tiny islet of San Giovanni, which lies in seclusion off the shore of Pallanza on Lake Maggiore. Here the program will be devoted entirely to recent chamber works of Pizzetti, including his song cycle, styled Altre cinque liriche, which the exquisite chamber singer Maria Rota, recently performed at the Sala Bianca of Palazzo Pitti in Florence, and will repeat at the Toscanini gathering. These lyrics, contrary to the quartet, are in the best Pizzetti style. Some of them, notably the Sapphic love song and the ballad, have a purity of line worthy of Hugo Wolf and a concision and density of expression that make them miniature jewels.

Gennaro Papi Returns to America

Gennaro Papi, former conductor at the Metropolitan Opera and in Chicago, has returned to America from Italy. It is reported that he may secure an important baton post in New York next winter.

Announcing

Four Scholarships

to

GODOWSKY

MASTER CLASSES

for

Pianists

and

Teachers

at

LOS ANGELES

Five Weeks

Commencing July 17, 1933

Steinway Piano Used

For Full Particulars Write to

L. E. BEHYMER

Auditorium Building

427 W. 5th St. Los Angeles, Calif.

Chicago University Celebrates Brahms' Hundredth Anniversary

Petri Plays Concert with Student Orchestra Led by Carl Bricken—Requiem Performed—High Schools Give Recital

CHICAGO.—It was left to the ambitious amateur musical organizations of the University of Chicago to contribute the only Brahms program in observance of his hundredth anniversary. University students and eminent guest artists united to present a three-day Brahms festival at the university on May 25, 26 and 30. Besides contributing to the important musical events of the season, this festival climaxed a period of activity in the university's department of music, which was added to the midway institution two years ago.

At the opening concert in Leon Mandel Hall several choral works were sung by the university chorus, choir, madrigal group and the Midway Singers, with the assistance of Maurine Parzybok, contralto. Tafellied, Der Gang zum Liebchen, Liebeslieder Walzer and Schicksaslied were performed by these well-trained groups, under the direction of Cecil Michener Smith. Robert Wallenborn, pianist, Oscar Chausow, violinist, Martin Kamen, violinist, and James Kann, cellist, gave a good account of the G minor quartet. Under Carl Bricken's leadership the orchestra played the Rhapsody, which was sung by the male chorus and the soloist.

Perhaps the most ambitious undertaking was the second orchestral concert when Egon Petri was soloist. Brahms' symphonies are no sinecure even for the professional orchestra, yet this body of young amateurs gave a performance which called for words of commendation for Conductor Bricken. It showed that he has instilled in his youthful orchestra the seriousness of music and has rehearsed them skillfully and conscientiously. The program began with the Variations on a Haydn Theme and closed with the B flat major concerto. Petri's brilliant playing of the concerto was fêted by a capacity audience.

A more fitting setting for the performance of Brahms' German Requiem than the university chapel could not be found. It was here, in a restful, solemn atmosphere, that this great work brought the festival to a close. Sung by the University of Chicago Choir and members of the University Chorus, with Claire Dux, soprano, and Earl Wilkie, baritone, as soloists, and Frederick Marriott, organist, under the direction of Mack Evans, it received a solemn presentation.

All-Chicago High School Orchestra

No finer demonstration of what is being accomplished in music in the Chicago public schools could be found than the concert given by the All-Chicago High School Orchestra, under the direction of Oscar W. Anderson, at Orchestral Hall on May 25. Representatives of twenty senior high school orchestras made up the membership of 150 and played a full-sized symphonic program in an invigorating manner. Such numbers as the introduction to the third act of Lohengrin, Bizet's Carmen suite and the Tschaikowsky E minor symphony were performed with fine balance, keen rhythmic expression, and excellent tone. Some professional orchestras may play with a finer regard for nuance and more delicate expression, but there are a youthful vigor and enthusiasm in the interpretations of the All-Chicago High School Orchestra. In the accompaniments for Romeo Meltz, pianist, and in the Liszt Hungarian Fantasie, the orchestra showed its excellent training. Music in the public schools has advanced greatly in the past few years and the achievements accomplished are a tribute to the ability of Dr. J. Lewis Browne, director of music, and Mr. Anderson, supervisor of instrumental music.

Mrs. Freer's Masque of Pandora Heard

For the concert given for the benefit of its charities, on May 25, at the Club Theatre, the Illinois Women's Civic Association chose to present Eleanor Everest Freer's opera, Mask of Pandora, in concert form. The performance, under the direction of Alba Fichtenberg, enlisted the services of the Illinois Women's Civic Association Ensemble, a string quartet from the Little Symphony, and Ruth Lyon, John Pane-Gaseer, David Johnson, and Minas Booras as assisting artists. A large audience greeted the presentation enthusiastically.

Messiah in Concert Form

A dramatized version of Handel's Messiah was effectively presented at the Goodman Theatre under Carl Craven, on May 28, 29, 30, 31, June 1 and 2. The soloists at the various performances included Flora Waalkes, Agatha Lewis, Helen Bickerton and Leola Aikman, sopranos; Kathleen Strain and Lillian Knowles, contraltos; B. Fred Wise, Raymond Koch, Ralph Niehaus and William Philipps.

The chorus, which sang in costume, was selected from the leading choral organizations of the city, and a symphony orchestra assisted. In presenting Handel's masterpiece in this manner, the music of the soloists, choruses and orchestras has been so rearranged, the dramatic action and dialogue so interpolated, the services of modern staging and lighting so employed as to present the story of Christ and His followers in intelligible sequence. The dramatization is by Sophia Swanstrom Young. These performances were given under the auspices of the Oratoria-Drama Guild for the benefit of the school children's lunch fund.

Reuter Student in Many Appearances

Howard Silberer, pianist from Galesburg, Ill., a student of Rudolph Reuter for several years, has appeared in that city and others, including Chicago, several times in the past season. He was soloist at the recent North Park College spring festival, and has won one of the coveted commencement appearances at the American Conservatory of Music to play the César Franck Variations Symphoniques with orchestra.

Buchhalter Musical Arts Forum

At the May meeting of the Buchhalter Musical Arts Forum, on May 26, Isidore Buchhalter spoke on Brahms and his works, and compositions by Brahms were played by Jeanette Albert and Clara Friend, pianists.

Westervelt Students Heard

Excellent testimony of Louise St. John Westervelt's efficient voice training was given at the recital by her pupils at Columbia School Recital Hall on May 31. Students with but a few months' instruction, more advanced pupils, and professionals who continue to coach with Miss Westervelt, furnished the program. Beginner as well as professional sang with understanding, adherence to pitch and excellent voice production. Verna Kumle and Clarice Coke sang the letter duet from Mozart's Marriage of Figaro. Valdine Peterson followed with numbers by Farley and Watts. Virginia Kowske interpreted Quilter and Rogers compositions. Muriel Kreasan Swan's offerings were by Sinding and Olmstead. Clarice Coke was heard in works by Martin and Scott. Virginia Hillier offered Hahn and Vidal numbers. Bernice Anderson and Alice Myers presented the Henschel duet, Gondoliera. Loraine Zuegel sang Arensky and Rachmaninoff songs.

Handel and Sibella had an excellent interpreter in Verna Kumle. Alice Myers presented Schubert, Franz and Trunk compositions. Bernice Anderson chose Haydn and Liszt songs. The duet from Lohengrin was given an admirable performance by Francine Unger and Jeuel Prosser. Winnifred Erickson's voice was heard to advantage in the Depuis le jour aria from Louise. Francine Unger's presentation of Marietta's song from Korngold's Die Tote Stadt and Hageman's Me Company Along was excellent. Jeuel Prosser sang Head's Nocturne and Gretchaninoff's Over the Steppe and The Siren skillfully. The seldom-heard Chimene and the Infanta duet from Le Cid had an exquisite interpretation by Lola Fletcher and Miss Erickson. Marion O'Connor showed herself a full fledged professional in songs by Zimbalist, Castelnuovo-Tedesco and Strauss. A brilliant climax to this fine program came with a vocal ensemble of a group of unusual numbers by Sadero, Palmgren and Carter. The ensemble included the Misses Erickson, Kumle, Hillier, Myers, O'Connor, Peterson and Prosser, Lois Dick, Czarna Moecker and Loraine Zuegel.

English Dramatization of Pagliacci to be Given

Punchinello, an English dramatization of Pagliacci by Felix Borowski and Jacques Samossoud, was to have its world première under the auspices of the Three Arts Theatre, at the Blackstone Theatre on June 6. Four performances are to be given in all—June 8, matinee and evening, and June 10. The production, under the direction of Mr. Samossoud, will have a cast of prominent dramatic artists, a symphony orchestra and a large ensemble. Following this Delibes' Coppelia ballet is to be given under the personal direction of Michel Fokine, with the Civic Opera ballet.

De Paul University School of Music Recitals

In the theatre of the Chicago Womans Club, Ruth Breytspraak and Wally Heymar, duo-violinists, played a group of numbers with Arthur C. Becker at the piano, on May 31. Students of the ensemble class of Miss Brevtspraak, with Charlotta Pauli, cellist, assisting, gave a program in the Little Theatre of De Paul University, on June 2.

Graduation Recital at Chicago Musical College

In her graduation recital at the Chicago Musical College, on May 31, Christine McIntyre, soprano, had the assistance of Jeanne Zavitz, pianist. The soprano, a pupil of Mme. Arimondi, displayed a voice of clear, fresh quality, and a fine vocal equipment. She sang with intelligence and effectiveness numbers by Pergolesi, Scarlatti, Sadero, Handel, Reger, Schubert, Liszt, Ganz and Wolf and the Mi Chiamano Mimi aria from Bohême.

An unsually talented young pianist, Miss Zavitz showed skill and individuality in her performance of Brahms, Collins, Rachmaninoff, Chopin, and Carpenter compositions. She has been taught the art of fine piano playing by Edward Collins.

Chicago Conservatory Notes

Edgar Nelson, director of the Chicago Conservatory, was guest of honor at the South Shore music festival at Gary, Ind., on May 26.

Richard Czerwonky presented his ensemble class in a program of chamber music on May 26, at Baldwin Hall.

Sigma Alpha Iota (Omega chapter) sponsored Lois Rogers, pianist, and Edna Thompson, soprano, in a formal recital on May 22.

Children of the class piano department (Vivian Brengle Larsson, director), were heard in a morning musicale on June 3. Three soloists appeared on the program with the Chicago Conservatory Symphony Orchestra directed by Richard Czerwonky.

Piano students of Otto Wulf were presented in an all-Liszt program at Kimball Hall on June 8.

Estelle Ayer Johnson, of the dramatic department, gave a student's recital on May 31.

Pupils of the piano, voice and violin departments were heard on June 2.

Chicago Musical College

The sixth and seventh grade piano contests were held last week in the Little Theatre. The results of the sixth grade contests were as follows: first place, Ethel London; second, Gwendolyn Bluestone; third, Lorraine Spira and Olen Gaston, tied. The results of the seventh grade contests were: first place, Leah Becker; second, Robert Sandy; third, Jacquin Faust. The winners will appear in the Punch and Judy Theatre in the Junior Commencement exercises.

Twenty-seven pupils in the preparatory piano department appeared in a special recital given in the Little Theatre on May 19. Concertos and two-piano numbers were played.

Viola Roth, of the dramatic faculty, recently produced three short plays with her young pupils.

Hilda Eisenberg, artist student of Blanche Barbot, sang in recital on May 24 at Kimball Hall. This recital was awarded Miss Eisenberg for winning the vocal contest of the Society of American Musicians.

Miriam Ulrich, artist student of Edward Collins, appeared in recital last week at the Drake Hotel in Chicago.

Norma Ginsburg, dramatic pupil of Viola Roth, gave several character sketches for the Mother's Service Club of Chicago.

Piano students of Myrtle Hahn and Mrytle Oglesbee appeared in joint recital in the Little Theatre. A feature of this recital was the special violin ensemble number played by Lois Dyson's Violin Ensemble, consisting of twelve students.

Ruth Walmsley, artist student of Rudolph Ganz, played the MacDowell A minor concerto in the Walnut Room at Marshall Fields' for the National Music Clubs delegates.

On May 28 a recital was given by preparatory piano students. This recital consisted of compositions by the young students themselves; it was the first time that a recital of original compositions had been given by the preparatory theory department.

RENÉ DEVRIES.

Guevchenian Pupils Graduate

BUENA VISTA, VA.—Southern Seminary held its own this year, with a goodly proportion of students enrolled in the music department. Graduation recitals were given by Ruth Conaway, pianist, Lois McGuire, voice, and Beatrice Rindfusz, organ; and music department pupils united in a concert and the glee club performed numbers. The Seminary Choir sang Jerusalem, O Turn Thee (Gallia) at the commencement service in the M. E. Church, also appearing at the exercises in the seminary. Prominent in this season's music here were Badrig V. Guevchenian, tenor and conductor, and his wife, Edna Downing Guevchenian, organist and instructor.

B.

Henry Holden Huss' Master Class for Teachers

Henry Holden Huss will hold two master classes for teachers and advanced piano students at his New York studio, June 15 and June 22. As in his former teachers' classes, Mr. Huss will select a comprehensive program from the request lists sent him by the class members. After playing each piece he will discuss the intellectual, emotional and technical sides, with particular emphasis on fingering, pedalling, musical phrasing, rubato and color.

ARTISTS! NOTICE
MUSICIANS—DANCERS
SINGERS—DISEURS
OPERA—BALLETS
REGISTER NOW
EQUIPPED TO CREATE COUNTRY-WIDE ENGAGEMENTS
CHARLES C. CUKOR
INTERNATIONAL PRODUCER AND ARTISTS' REPRESENTATIVE
CIVIC OPERA HOUSE
CHICAGO ILL.
Phone: State 0596

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

SERGEI TARNOWSKY
PIANIST-TEACHER
STUDIO: 43 Cedar St., Chicago, Ill.
Tel. Delaware 8594

ELSE HARTHAN ARENDT
SOPRANO
Management: Maude N. Rea
243 So. Wabash Avenue, Chicago

DR. J. LEWIS BROWNE
DIRECTOR OF MUSIC
Chicago Public Schools

JOHN DWIGHT Tenor SAMPLE FANNIE COLE Soprano
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

CARA VERSON
Pianist.....*"Musical Rebel"*
Modern Repertory as Specialty
Manager: BETTY TILLOTSON
Steinway Building, New York, N. Y.

Buy From Your Local Dealer

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Neighborhood Music School Fosters Artistic Development of the Young

Faculty of Eminent Musicians Matures Latent Talents of East Side Children

The Neighborhood Music School of New York is particularly fortunate in that Harold Bauer has accepted the use of space in its building for his master classes this month. For years Mr. Bauer has been on the Advisory Board of the school, and on several occasions he has held classes there—and this brings us to the reason for the school having been singled out in this instance.

On East 105th Street, between Second and Third Avenues, is the Neighborhood Music School, situated in a crowded section of the East Side. One steps through its bronze doors into a different and complete little world, and becomes a participant in its activities.

A Kaleidoscopic Impression

And now for a kaleidoscopic impression. . . . It is Friday afternoon. Down in the concert hall, the junior orchestra is rehearsing with zeal for next week's concert. These youngsters take great pride in their orchestra, and all beginners on the stringed instruments yearn to be admitted to its company. Fanny Levine directs these children, as well as their older brothers and sisters in the intermediate orchestra, while Hugo Kortschak conducts the senior orchestra. A group of mothers watches the rehearsal from the gallery above. . . . In the well equipped library, students are reading books and magazines or looking over scores. A little lisping boy asks the secretary to get him "a book about the bassoon" and confides that he is writing a musical play in which the bassoon has a "very important part." . . . Two girls are listening to a recording of the Emperor Concerto in the record library. . . . The director, Mrs. Janet D. Schenck, is talking with a member of the faculty in her office. . . . An Italian neighbor, with a baby on her arm, drops in to ask for tickets for tonight's concert. . . . Upstairs, in the cheerful studios, we hear a young ensemble practising one of the simpler Beethoven trios. . . . A two-piano team is playing for Mr. Gruen, who is in charge of that work. . . . A theory class is considering the augmented triad, and piano lessons, violin lessons, cello lessons are going on all about. . . . A few older boys and girls are having a cup of tea in the sunny dining-room.

Conservatory Training at Low Fee

Incorporated in 1920 with the purpose of giving music students a conservatory training at a low fee, and of maintaining a musical home for these students, where they may meet informally, enjoy their individual studies and join in ensemble and other group activities, the Neighborhood Music School is closing an active year. The attractiveness of the building, given by Mrs. John Hubbard in 1928, helps to establish the right atmosphere for this musical home. There are some fourteen large studios (several with two pianos), a library containing several hundred volumes of music and literature, and a record library. The concert hall, which seats 300, is especially interesting with its cleverly panelled stage and red velvet hangings. There is a dining-room on the top floor, with French windows opening out onto a roof garden. Pine panelled walls and casement windows add to the home-like air of the place, and the whole building is an ideal setting for the work of making music a means to the better life.

Here 350 students, of some eighteen different nationalities, study and play together, gaining incentive and enthusiasm through classes and ensemble work. Student concerts are held once or twice a month, and the school is fortunate also in having a number of artist recitals every year. In December Ernest Hutcheson gave a program, and Guiomar Novaes rehearsed one of her Town Hall recitals informally at the school. René Le Roy, French flutist, gave a program at the school in February. Last May Myra Hess was in the audience at one of the regular school concerts and played for the students afterward. And a month ago, Harold Bauer and the Manhattan String Quartet gave a chamber music evening. The Manhattan Quartet, all of whom entered the school as youngsters and grew up under the guiding hand of Mr. Kortschak, have made extensive concert tours and last fall gave a Town Hall début recital. Other lecturers—such as Hendrik van Loon and Dan Gopal Mukherji—have stimulated the students in informal talks at the school.

Students' Association Thrives

A flourishing students' association plans special programs for the older students, and a parents group (organized last year to raise money when the school faced a deficit, and continued this year because raising money seemed to bring about so many other cheerful activities) has created a close bond between parents and the school. Whenever possible, one of the secretaries of the school visits the student's home in order to be able to visualize his background more definitely. Everything possible is done toward getting to know the student, in order to be better able to help him.

A faculty of forty includes many prominent musicians. George Wedge is head of the theory; Mr. Kortschak of the strings; Hugh Ross of the chorus; and Mrs. Schenck is director and head of the piano department.

Perhaps the most interesting thing about the school is the love the students have for it and the atmosphere it has created, for Mrs. Schenck has made a special study of educational problems.

J. C. W.

HOW YOUNG STUDENTS LEARN MUSICAL NOTATION AT THE NEIGHBORHOOD MUSIC SCHOOL IN NEW YORK.

Daughter of Chauncey Olcott to Tour

Janet Olcott, seventeen-year-old pianist, daughter of the late Chauncey Olcott, has been signed by Ed Perkins for a concert tour of the United States and Canada, opening in New York next January. She recently appeared in recital in Nice, Cannes and Marseilles, playing compositions of Paderewski, Bach, Chopin, Liszt and Debussy. A group of piano arrangements of Chauncey Olcott's favorite Irish songs is also a feature of her program. As guest soloist with the Municipal Orchestra in Evian, Miss Olcott played Paderewski's Nocturne and Cracovienne Fantastique. Later in Cannes she was heard in the Paderewski concerto with the Casino Orchestra.

Miss Olcott is a pupil of Albert Tadlewski, director of the International Institute of Music in Nice. Her first American tour will be limited to four weeks, as she must return to the Riviera next February to fulfill engagements.

New England Stations Linked for Concert Hour

Five New England radio stations were linked in a chain including WEEI, Boston, to present a full hour of diversified concert music, entitled The Travelers Hour, June 5. The program, which originated at Station WTIC of Hartford, and featured a forty-piece concert orchestra under the co-direction of Christiaan Kriens and Norman Cloutier, a mixed chorus of twelve voices, and several other novelty units, including the Revere Sisters, the Harmoneers, Sally Ayers and Fred Wade of "Songland," and the piano team of Len Berman and Les Ludke.

Mr. Kriens, who conducted the classical portions of the series, is an eminent composer and conductor in the radio field.

Faculty Named for Chautauqua Summer Courses

Chautauqua, N. Y.—The Chautauqua Summer Schools will continue this year as they have in the past specializing in courses for musicians and music teachers, according to Dr. Arthur E. Bestor, president of Chautauqua Institution which sponsors educational activities on Lake Chautauqua.

The various classes are supplemented by almost daily performances of the Chautauqua Opera Association directed by Albert Stoessel, the Chautauqua Symphony Orchestra (Georges Barrère, conductor), the chamber music society, and the Chautauqua Choir.

Heading the piano faculty again this season is Ernest Hutcheson, dean of the Juilliard Graduate School of Music. Mr. Hutcheson's master classes are designed to prepare advanced students for concert work and teaching. His assistants are Oscar Wagner, assistant dean of the Julliard School of Music, who has appeared with orchestras in this country, Canada and Australia; Eliza McC. Woods, a member of the Peabody Conservatory of Music staff, Baltimore, Md.; and Gordon Stanley of the Institute of Musical Art and the Juilliard School.

The voice department is to be directed by Horatio Connell, of the Curtis Institute of Music. Clarence W. Reinert, whose appearances with the Philadelphia Civic and Grand Opera companies and the Philadelphia Orchestra have brought him into prominence, is Mr. Connell's assistant.

The violin department is under Mischa Mischakoff, founder of the Mischakoff String Quartet, and former concertmaster of the Chicago Symphony Orchestra. Reber Johnson, professor of violin and ensemble at the Oberlin (O) Conservatory of Music, and Dorothea Nolte Bestor, who is a critic and composer as well as a violinist, will assist Mr. Mischakoff.

A feature of the Chautauqua music school is the instruction in flute offered by Mr. Barrère. Cello classes will be conducted by Georges Miquelle, concert artist and solo cellist of the Detroit Symphony Orchestra. A separate department for teachers and supervisors of public school music is under the supervision of the department of music, School of Education, New York University (Dr. John Withers, dean).

Hall-Gruen Broadcasts Presented

In addition to the Saturday evening series of broadcasts over the National Broadcasting Company's coast-to-coast Red Network from WEAF in New York, Frances Hall and Rudolph Gruen also began another series of two-piano presentations oevr the same company's Blue Network from WJZ in New York on June 2.

Their initial program included numbers by Roger-Ducasse, Mary Howe, Arensky and Weber-Bauer. June 3, Arensky, Henselt and Chabrier; June 10, Bauch-Bauer, Debussy and Tschaikowsky-Gruen; June 16, Mendelssohn-Gruen, Busoni and Infante; June 17 Casella, Bizet-Horvath, Fauré-Hall and Arensky.

Berúmen Presents Talented Pupil

Ernesto Berúmen, teacher and concert pianist, presented another unusual talent in the person of Jerry Mirate, who gave an enjoyable and interesting piano recital at the La Forge-Berúmen Studios, New York, on May 25.

Mr. Mirate, the possessor of an unassuming manner, gave a pleasant surprise to his hearers with his excellent technical interpretation of a program worthy of an older and more experienced artist. He offered a firm and brilliant performance of the toccata and fuge in D minor (Bach-Tausig), followed by the charming Gavotte of Beethoven-Bauer and the D major Novellette of Schumann. A difficult group by Chopin was the main feature of the recital, in which the B minor scherzo was one of the best numbers of the evening. A modern group, including Islamey by Balakireff, which the young pianist played with fire and splendid rhythm, brought the list to an end.

A large and enthusiastic audience accorded the artist a cordial and well deserved reception.

M. S.

MARGHERITA BRIA

SOPRANO

IN EUROPE 1933-1934

CONCERT — OPERA — ORATORIO — RADIO

Classical—Romantic—Modern Repertory

PRINCIPAL ROLES:

MIMI—La Boheme
SUZANNE—Le Nozze de Figaro
NORINA—Don Pasquale
MARGUERITE—Faust
LEONORA—Il Trovatore
SUZEL—Amico Fritz
THAIS
NEDDA—Pagliacci
MICAELA—Carmen
VIOLETTA—Traviata
MANON—(Massenet & Puccini)
ELSA—Lohengrin
MARGHERITA—Mefistofele
MADAME BUTTERFLY

Has appeared in Milano—Vienna—Berlin—Nice—Cannes—Monte Carlo — Aix-les-Bains — Montreux — Perugia — Pavia — Cuneo — Juan-les-Pins — Lugano, etc.

Address: c/o CHARTERED BANK OF INDIA, AUSTRALIA AND CHINA
38 Bishopgate, London, England

ROMANO
ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6910

MME. FLORENCE LEE HOLTZMAN
VOICE—GRAND OPERA COACHING
July—August, Private Theater, Merrill, N. Y.
Oct.—March, Private Theater, 168 E. 63rd St., N. Y. C.
Spring, Carcano Theater, Milan, Italy

WILLIAM THORNER
TEACHER OF SINGING
Carnegie Hall, New York Tel. COl. 5-0706

ANNA FITZU
VOICE
Carnegie Hall, New York CIrcle 7-1242

EDYTHE J. MAGEE
VOICE CULTURE
Teacher of LEONORA CORONA and HIXI KOYKE
Metropolitan Opera House Studios PEnnsylvania 6-3634

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Place, Nutley, N. J. Tel.: Nutley 2-2499
160 W. 73rd St., N. Y. Tel.: TRaf. 7-6700

ARTURO VIT
VOICE PLACEMENT OPERA COACH
Studio 205 West 57th St. New York
Telephone Circle 7-5420

LAWRENCE BERGÈRE
VOICE SPECIALIST
8 West 75th St., New York Tel. SUs. 7-8095

VILONAT STUDIOS
VOICE
SIDNEY DIETCH
160 W. 73rd St., N. Y. C. TRa. 7-6700

FRANTZ PROSCHOWSKI
Vocal Teacher
205 W. 57th St., New York COlumbus 5-2136

ANTONI SALA
CELLIST
Mgt.: HAENSEL & JONES, 113 West 57th St., New York

JOSEPH F. WAGNER
CONDUCTOR-COMPOSER
Address care Musical Courier, 113 W. 57th St., N. Y.

ALBERTO JONÀS
10 W. 65th St. New York
Tel. ENdicott 2-2084
Celebrated Spanish Piano Virtuoso and Teacher
Summer Master Courses in New York and Philadelphia

OSCAR COLCAIRE
Leading Tenor
of former Chicago Civic Opera Ass'n
Available:
CONCERTS, RECITALS, FESTIVALS
Exclusive Management ANNIE FRIEDBERG
250 West 57th St. New York

BARBARA BLATHERWICK
Coloratura Soprano
—RECITAL—
44 Gramercy Park North
New York, N. Y.

LUCREZIA BORI
Metropolitan Opera House New York
Baldwin Piano
Victor Records
Concert Management Arthur Judson
Division Columbia Concerts Corp. of Columbia Broadcasting System

BUY IN YOUR HOME TOWN
When You Want Anything in Music
REMEMBER YOUR HOME DEALER

TAPPOLET
BASS - BARITONE
Metropolitan Opera Co., N. Y.
Staatsoper, Berlin
Available Concerts, Oratorio

Norfolk, Conn., Program Draws Visitors to Stoeckel Estate

Music Shed Is Scene of Concert Recalling Celebrated Festivals of Litchfield County Union—Henry Hadley, Mildred Dilling and Frances Blaisdell Delight Huge Audience

NORFOLK, CONN.—Once again the doors of the Music Shed opened on June 4 and its walls echoed to music of voices and instruments. This building in the hills of Litchfield County, which has had its part in the making of American music, reflects each June something of its honorable history by housing an annual meeting for the singing of hymns and an orchestral concert. Just as in the days of the brilliant festivals of the Litchfield County Choral Union, held annually in the Music Shed from 1906 to 1922, people gathered from all over the country to attend the concert, and every chair in the large building was occupied. As in former years, admission was solely by invitation and the entire concert was presented through the generosity of Mrs. Carl Stoeckel, who with her husband planned and carried out the former festivals and bore the entire expense.

ORCHESTRA PARTICIPATES

The concert this year offered a program played by a symphony orchestra of sixty players (largely from the ranks of the Philharmonic and Metropolitan Opera orchestras in New York), conducted by Henry Hadley. The soloists were Mildred Dilling, harpist; Frances Blaisdell, flautist, and Charles L. Safford, organist. The singing of hymns, by the audience and members of the Litchfield County Choral Union, was ably directed by William P. Bentz.

Following the Invocation, played by four horns, the meeting opened with the singing of the Festival Chorale, composed by Mrs. Stoeckel's father, Robbins Battell, with an orchestration by Victor Herbert. Then Mr. Safford established a mood of rest and quiet with his playing off a Pastorale by Cesar Franck. The purely orchestral numbers were Mendelssohn's Midsummer Night's Dream Overture, Dr. Hadley's Lucifer, and the Wagner Waldweben music from Siegfried.

In conducting the orchestra Dr. Hadley showed his usual competence as a man who thoroughly understands the resources of the orchestra, who knows what he wants and is able to get it. As an interpretative musician he can achieve contrast without violence. Of the Mendelssohn music he made something that enhanced the spell of early June. In the Waldweben, too, he made this exquisite nature music interpret immediate surroundings for the audience. His own tone-poem, Lucifer, was brilliant. Its selection for this program was altogether appropriate, for it was for the Norfolk Festival that the work was originally commissioned by Mr. and Mrs. Stoeckel, in 1915. Lucifer is well-made music, effective, practical in the best sense of the word.

SOLOISTS APPLAUDED

Two of the soloists, Miss Dilling and Miss Blaisdell, appeared in the Mozart concerto for harp, flute and orchestra. Miss Dilling's work as a harp virtuosa is well established, and her performance on this occasion adds to the many laurels she has already won as our leading American harpist. Her part in the Mozart piece was delicate and brilliant, and her artistry of the highest order.

Miss Blaisdell's performance was an experience that is unfortunately none too common. Here is a young lady embarking on a career as flautist who seems to have every attribute essential to success—virtuosity, musicianship, a seemingly innate feeling for shading and contrast, and a concert presence and poise that immediately wins every listener in the audience. Women flautists are rare, and when they are as thoroughly musical as this young artist, they should be able to find and fill a highly useful place in the world of music.

The singing of familiar hymns by audience and chorus, with accompaniment by the orchestra, was inspiring. Altogether ten hymns were sung, one bringing the program to a close. J. T. H.

Fort Worth Welcomes Musicians

Stimulating Concerts Given by Local Choral Groups

FORT WORTH, TEX.—Visiting musicians have been prominent in local circles during the month. Francis Macmillen, American violinist, who for many years has been a favorite with this public, has completed a period of intensive teaching, under the management of Mrs. John F. Lyons. His time was completely taken by enthusiastic [illegible] and visiting violinists, and a similar visitation is planned for next year.

William Beller, of the Juilliard piano staff, will teach his third five-week class, beginning early in June, this year, at the Baptist Seminary, under the auspices of William Barclay.

Jewel Bethany Hughes, New York pianist, has arrived for a month's visit with her family, resident here.

An interesting visitor has been Kenneth Bradley, founding director and for many years president of Bush Conservatory in Chicago, a former educational director of the Juilliard Foundation and founder of the National Association of Schools of Music. Bradley began his teaching career in Fort Worth over thirty years ago.

EUTERPEAN CLUB CONCERT

The Euterpean Club, for the final concert of the tenth season of its popular monthly twilight musicales, presented the Euterpean Mixed Chorus in the first local complete performance of Coleridge-Taylor's Hiawatha music, under the direction of William J. Marsh, composer of songs and church music. Habituated from early youth to the best traditions of English choral usage, he led this music with practised understanding and impressive effect.

The cause of choral music was further served by the School of Sacred Music of Southwestern Baptist Theological Seminary, which presented, as a feature of their commencement week, their fourth production of Elijah. Under the direction of I. E. Reynolds the chorus sang with unusual finish, so much so that we should be inclined to award to them the distinction of turning in the outstanding single performance of the entire local musical season. E. C. W.

THE MYSTIC REALM

(Continued from page 6)

approach to fidelity. In power of expression it is so much more subtle, so much more all-inclusive, that other arts are dwarfed in comparison. It would not have been necessary for the Cenozoic man to have labelled his record "Hunting Scene," and to have filled it with a reproduction of natural sounds as Buccalosi has done in his Hunting Scene, for it is generally admitted that the value of music does not lie in that direction or even in the evocation of associative ideas. He might have left merely the plain sounds (or music) as Rossini has done in the Chase (the last movement of the William Tell overture) and allowed us to use our own imagination in reconstructing the scene.

SCOUTING THE "NATURAL SOUNDS" THEORY

No, the reproduction of natural sounds has very little to do with music *per se*. The Domestic Symphony of Richard Strauss would have been just as convincing—probably more so—if he had left out the clatter of pans, the crying of babies and the hum of the pneumatic sweeper. A Victory Ball of Ernest Schelling is not great music because of the sound of airplane propellers, the "rattle of dry bones," or the trumpeting of "taps" at the conclusion. It is good music in spite of these imitations of natural sounds; and so is Honegger's Pacific, 231, Rimsky-Korsakoff's Flight of a Bumble Bee, and dozens of other pieces in which subtlety has been aided by resort to much realism.

In the case of Flight of a Bumble Bee, I have used it for several years as a test for young people in music appreciation. I do not tell them the name of the composition but, having told them that stories or pictures can be imagined for all music, I play the piece and ask them to use their imagination in producing a mental picture that might approximate the scene in the composer's mind when he made the sound picture. At every trial—and there have been several—some members of the class have said that the music depicted a storm. A few of them specified a storm at sea. To many it was a battle scene and to others a conflagation. To no student was it "the buzzing of an insect." After the record had been played and the students were told the title of the piece they had no difficulty in recognizing what Rimsky-Korsakoff had attempted to portray. But I submit that it cannot be a very faithful portrayal if not one student out of several hundred was able to come within gun shot of the true title. It is nice music, it is agreeable music, and to one who knows the title it is an engaging piece of tonal painting. But, just because of the title, it seems to me that half of the value of the piece has been lost because it has not aroused to highest pitch the imagination of the listener—as it might have done if he had known the piece only as op. 27, No. VI, by Rimsky-Korsakoff.

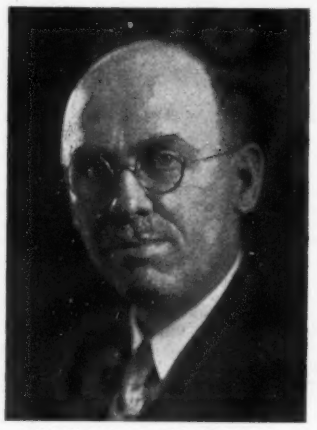
(To be continued)

Van Hulsteyn and Thatcher Engaged for Peabody Summer Faculty

BALTIMORE, MD.—Two important appointments to the faculty of the summer school of the Peabody Conservatory of Music are J. C. van Hulsteyn, violinist, and Howard R. Thatcher, composer.

Mr. van Hulsteyn is a native of Holland and a former pupil of the late César Thomson. He was formerly first violinist in the Lamoureaux Orchestra of Paris, which position he relinquished to accept the invitation to join the faculty of the Peabody Conservatory. Mr. van Hulsteyn has won recognition both as a teacher and as a concert artist; he is the concertmaster of the Baltimore Symphony Orchestra and has appeared as soloist with this organization. He is one of the official representatives in this country of the Ecole Normale of Paris.

Mr. Thatcher is a graduate of the Peabody Conservatory, and has won commenda-



HOWARD R. THATCHER

tion as a composer and a teacher. Mr. Thatcher will teach harmony, counterpoint, orchestration and composition at the summer session. He is a leading organist in the city and his original services for synagogue are widely used. Among his works which have been publicly performed are a Concert Overture, Legend for Orchestra, Symphonic Fantasy, violin concerto, various chamber music compositions and numerous smaller pieces, including a Prelude and Fugue for organ, anthems, songs and compositions for violin and piano.

LOUISE BERNHARDT
CONTRALTO
Mgt. N B C ARTISTS SERVICE
711 Fifth Avenue New York

MAREK WINDHEIM
Tenor
METROPOLITAN, RAVINIA, SAN FRANCISCO, LOS ANGELES OPERA

GRACE LEADENHAM AUSTIN
Composer of Songs
Sold by G. Schirmer, 3 E. 43rd St., New York
Personal Address: 300 Central Park West, New York

ANTONIO LORA
CONCERT PIANIST—TEACHER
ASSISTANT TO RUBIN GOLDMARK
HARMONY AND COMPOSITION
Studio: 246 W. 73rd St., N. Y. C. Tel. TRafalgar 7-2970

HARRIET FOSTER
VOICE BUILDER and COACH
CONTRALTO
Studio: 251 W. 71st St. New York
Phone: TRafalgar 7-6756

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093

LEONORA CORONA
SOPRANO, METROPOLITAN OPERA CO.
MANAGEMENT: N.B.C. ARTIST'S SERVICE, 711-5th AVE. NEW YORK

ANTOHNY PESCI
AMERICAN TENOR
Opera, Radio Concerts Recitals
Pupils Accepted
STUDIO: 713 CARNEGIE HALL, N. Y.

CONSERVATORIES and SCHOOLS

Oberlin Conservatory

OBERLIN, O.—Four student programs have recently been given in the Oberlin Conservatory of Music. On May 19, the class in advanced composition offered original compositions in Warner Concert Hall. Kenneth Dustman presented a piano and woodwind trio and one movement from a string quartet in E minor. A suite for three woodwind performers was contributed by Robert N. Lee; Virginia Harper played three pieces for piano and her three songs were sung by Bruce Benjamin of the faculty. The last two numbers were a movement from a sonata in A for violin and piano by Ralph Wilkinson, and a full-length string quartet in F by George Hardesty. All these students are pupils of Normand Lockwood, who joined the faculty as professor of theory and composition last fall.

One of Mr. Lockwood's compositions, Stabat Mater for unaccompanied chorus, formed the main event of a program by the Elizabethan Singers on May 15. This group of eight students is under the direction of Olaf C. Christiansen of the faculty. In addition to the Stabat Mater, in which the singers were assisted by members of the A Cappella Choir, the program included sixteenth and seventeenth century motets, madrigals, glees and canzonets by Morley, Shield and Wilbye, and a group of English and German folk-songs. The students taking part were Margaret Strand and Margaretta Hess, sopranos, Dorothy Peterson and Clara Guerry, mezzos; Dorothy Fuller, contralto; Charles Finney, tenor; Edgar Alden, baritone, and William Tufts, bass.

A student string quartet (Bernard Mason, first violin, Clifford Cook, second violin, George Hardesty, viola, and Walter Coplin, cello) gave an afternoon program in Concert Hall on May 23. They performed the Mozart quartet in G major, the Beethoven quartet in C major, and the quartet in F major by George Hardesty, previously played in the recital of original compositions.

On May 28, the Oberlin A Cappella Choir gave its annual home concert under the direction of Olaf C. Christiansen. This young choir, now in its fourth year, has a membership of fifty student voices. Their program was as follows: Ego sum panis vivus (Palestrina), Ave verum corpus (Byrd), Jesus, priceless treasure (Bach), Agnus Dei (Kalinikoff), We Have No Other Guide (Shvedof), Das ist ein kostliches Ding (Georg Schumann), Advent Motet (Schreck), two compositions by Max Gulbins and Bairstow, and Regeneration and Glorification by F. Melius Christiansen.

Wildermann Institute Graduation

The tenth annual commencement exercises of the Wildermann Institute of Music, at Wanamaker Auditorium, New York, on May 27, was preceded by a Wagner costume recital in which graduates appeared either as soloists or in tableaux. A large audience witnessed the affair, which displayed the talent for organization of Mary Wildermann, the founder of the institute and teacher of the pianists. Of these Thomas Kneeshaw showed promise in Grieg's concerto; Alfonso Mistretta played Chopin and Rubinstein pieces with clear technic; Kathryn Volk displayed singing tone in Schumann's concerto; and Robert Moody, bass, sang a Korbay song best. Elsa's Dream was sung by Maria De Maso with clear, expressive voice, and Mme. LeFortier performed the Mendelssohn violin concerto effectively.

Scenes from Wagner's life were depicted, in costume, by a score of pupils of both sexes, the music played including the prelude to Die Meistersinger and the Swan Song from Lohengrin. Dr. Becket Gibbs, of the Juilliard Foundation and Union Theological Seminary, read an address concerning appreciation of music, and sixty students were awarded diplomas and certificates, as follows: Kathryn Volk, Alfonso Mistretta, Rosemarie Neumann, Sister Mary Martina, O.P. (Dominican), Sister Veronica, Daughters of Divine Charity, Elizabeth Hendricksen, Thomas Kneeshaw, Jean McCulloch, Genevieve McGrath, Harriet Schoffel and Ruth Stirling.

Piano certificates were awarded to Miriam Hunt, Dorothea Neumann, Norman Taylor, Catherine Balch, Helen Di Leo and John Kneeshaw.

Certificates for theory, ear training, and history of music went to Lillian Escobales, Genevieve McGrath, Rosemarie Neumann, Sister Mary Martina, O.P., Sister Veronica, Catherine Balch, Nancy Bennett, Margaret Mary Brown, Helen Di Leo, Miriam Hunt, Elizabeth Hendricksen, John Kneeshaw, Thomas Kneeshaw, Evelyn Morris, Jean McCulloch, Dorothea Neumann, Helen O'Donnell, Grace Parker, Harriet Schoffel, Ruth Stirling and Norman Taylor.

Successful candidates for the practical and theoretical certificates of Trinity College of Music were: Martha Adams, Catherine Balch, Mildred Behlen, Nancy Bennett, Thersea Beuerlein, Margaret Mary Brown, Lillian Dembner, Helen Di Leo, Elizabeth Hendricksen, Miriam Hunt, Mary Harland, Joan Holroyd, John Kneeshaw, Thomas Kneeshaw, Jean McCulloch, Genevieve McGrath, Alfonso Mistretta, Dorothea Neumann, Rosemarie Neumann, Edna Reagan, Harriet Schoffel, Ruth Stirling, Frances Suskind, Norman Taylor, Kathryn Volk and Gertrude Walton. F. W. R.

Lawrence Conservatory of Music

The annual Spring Music Festival sponsored by Lawrence Conservatory of Music was presented on May 7 and 10. Under the baton of Percy Fullinwider, the Conservatory Symphony Orchestra opened the programs with Grieg's suite for orchestra, Sigurd Jorsalfar. Gladys Ives Brainard, pianist, of the faculty, and the orchestra performed the Bach concerto in F minor and the Grieg A minor concerto. Preceding the intermission, the Lawrence A. Cappella Choir, directed by Dean Waterman, sang Tschaikowsky's Hymn to the Trinity, We Praise Thee (Schvedof), Hospodi Pomilui (Lvorsky), Listen to the Lambs (Dett), Radiant Stars (Cui), and Sing Again, My Heart (Weidig).

The Wednesday evening program presented the Schola Cantorum, a chorus of 200 mixed voices directed by Dean Carl J. Waterman, in Rossini's Stabat Mater. Gertrude Farrell, soprano, Helen Mueller, contralto, Eugene Dressler, tenor, and Karl McKee, baritone, were soloists for the occasion. Preceding the oratorio, the chorus sang Wagner's Hail, Bright Abode. LaVahn Maesch, professor of organ at Lawrence Conservatory, played the Pilgrim's chorus from Tannhäuser and The Ride of the Valkyries. Eugene Dressler followed the organ numbers with the Prize Song from Die Meistersinger.

Recent student recitals at Lawrence Conservatory of Music included a program of American Songs by Arleen Rehfeld, soprano, student of Gertrude Farrell; a recital presented by eleven pupils from the piano studio of Nettie Steninger Fullinwider; a senior recital by Marie Haebig, organist and student of La Vahn Maesch; a post-graduate recital by Elinor Hrabik, Mus. B., soprano, pupil of Gertrude Farrell; a song recital by eight students of Carl J. Waterman; and the annual spring recital of original compositions from the studio of Cyrus Daniel, sponsored by Pi chapter of Mu Phi Epsilon. The second half of the program consisted of two-piano numbers played by Helene Wernecke and Henriette Gould, and Knowlton's Song Cycle, sung by the Mu Phi Ensemble.

N. Y. School of Music and Arts

Anna Doner, soprano, sang Lilies of Lorraine (Connor) at the June 1 concert of the New York School of Music and Arts (Ralfe Leech Sterner, director). Jean Laffredo, seven-year-old violinist, played Song of the Beggarman (Liebman). Henry Wattez was heard in baritone solos. Marguerite Sterling played the principal piano in Rubinstein's Valse Caprice. Harriet Smith performed two posthumous Chopin waltzes.

Chittenden Studio Gives Brahms Program

An Hour With Brahms, at the Kate S. Chittenden studios, New York, on June 1, proved one of the best concerts heard this season. It opened with a contribution by Margaret Knight, violin, and Charlotte Littell, piano, who gave an interesting interpretation of Brahms sonata op. 100. Elizabeth Guion played two intermezzi for piano effectively. The climax was reached in the trio, op. 87, shared by Florence Hubbart, piano, Hugo Fiorato, violin, and George Feher, cello. This was finely worked out, and received resounding applause. F. W. R.

Federation of Music Clubs Holds Junior Rally

The fifth Junior Rally of the New York State Federation of Music Clubs (Etta Hamilton Morris, president) at Bloomingdale's, New York, on June 3 was successful and largely attended. Winners of medals and cups appeared. Rhythm bands, with performers playing bells, snares, triangles and drums, were represented by the kindergarten class of P. S. 130, the conductor only five years of age, and one from Poughkeepsie, the members averaging fourteen years. The Ehrlich Trio won in the trio class, Paul Ehrlich and Jesse Ehrlich meriting honors as violin and cello soloists. Joseph Freilich and Gloria Freilich were awarded violin and piano honors in their class. Leonora Cohen won in piano playing, Class C, and the Cremona Harmonica Club (seven boys) played Dvorák's Humoresque well. June Collins of Port Washington played Brockway's Humoresque capably, and two pianists from the Musical Moments Club of New Rochelle played an Arensky Prelude with good unity, and were awarded the Bloomingdale Cup. Other winners of ensemble were from P. S. 130, playing Page's Chilean Folk Song, and the combined toy orchestra closed the program by playing arrangements of Beethoven and Grieg pieces, conducted by Clara Novich. F. W. R.

Grace Leadenham Austin Songs Programmed

The Orpheus Glee Club of Flushing, N. Y., has been presenting several songs by Grace Leadenham Austin. At the spring concert on April 29, Marguerite Hawkins, guest artist, sang At Eventime as one of her numbers. For the second time this season the club used The Little White Cottage, arranged for men's chorus, at the annual outing on June 3 at the Bayside Yacht Club, N. Y.

Elmo Russ, on his American Composers' program over WMCA, played At Eventime on May 6. On May 18 Mr. Russ devoted his entire broadcast over the same station to compositions by Miss Austin, featuring The Home of Yester-years, A Little Prayer of Trustfulness, Let Us Sing a New Song, The Little White Cottage and The Soul Undaunted.

Gina Pinnera also has been using two of the Austin songs on her programs, Constancy and You Are the Light. She programmed the latter song in her American composers' group with the composer at the piano, at the home of Mr. and Mrs. Scolle.

During an Hour of Music, Poetry, and Song at Aeolian Hall, New York, on May 13, Albin Werner sang At Eventime. The tenor also featured this song two days later on the In an Old Castle broadcast over WMCA, an Elmo Russ presentation.

Jean Comorado featured American composers at a musicale *intime* on May 24 in Aeolian Hall, using songs by six moderns. Day-dreams and At Eventime were Austin songs chosen for the occasion. The composers all played the accompaniments for their songs.

David Healy, baritone, has been broadcasting Let Us Sing a New Song. This is the latest song by Miss Austin. On June 1 Mr. Healy also presented The Soul Undaunted over WMCA.

Robertina Robertson, contralto, is specializing in Miss Austin's songs on her concert programs. Miss Robertson has sung them recently at the Pleiades, National Opera, Good Fellowship, Drama and Comedy, Altruist, Women's Thirteen Dinner, and New York Matinee Music Clubs in New York.

Gertrude Hopkins, harpist, is programming Austing songs with singers.

FLORENCE LEE HOLTZMAN

arrived in New York on June 6, following several months spent in Paris. In the middle of this month she will open her summer season at her camp in the Adirondacks, at Merrill, N. Y.

Elmo Russ' Activities

On June 5, Elmo Russ resumed the opera series he is producing over WMCA. Mascagni's Cavalleria Rusticana was presented, the cast including Jean Comorada, Verna Carega, Maud Webber, Alfonse Romero and Werner Strittmatter. There was a chorus of forty, under the direction of Albert Deichler; Sid Schwartz was narrator, and the miniature orchestra was under the direction of Sol Shapiro.

The noon-day period devoted to the music of American composers by Elmo Russ, organist, is now given at four o'clock daily, except Sunday, over WMCA. For the next few Sundays at this time works for orchestra and voice by American composers will be presented. Many new compositions still in manuscript will be heard.

EASTMAN SCHOOL *of* MUSIC

of THE UNIVERSITY *of* ROCHESTER

HOWARD HANSON, Director

RAYMOND WILSON, Director Summer Session

SUMMER SESSION JUNE 26 to JULY 29

FALL SESSION OPENS SEPTEMBER 19

Registrations for Both Sessions Now Being Received
Special Advantages for Graduate Study

Gerard Hekking Will Conduct a Master Class
for 'Cellists in the Summer Session

For Catalogue and Information Address ARTHUR H. LARSON, *Secretary-Registrar*

EASTMAN SCHOOL OF MUSIC ROCHESTER, N. Y.

MUSICAL COURIER
Weekly Review of the World's Music

Published every Saturday by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York

Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING ..... Editor-in-Chief
HORACE JOHNSON
WILLIAM GEPPERT
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London) ..... Associate Editors
IRVING SCHWERKE (Paris)
J. ALBERT RIKER ..... General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 17 Waterloo Place, S. W. 1. Telephone, Whitehall 1957. Cable address: Musicurier, London.

BERLIN, GERMANY—CLAIRE TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone: Wilhelm 7718.

PARIS, FRANCE—IRVING SCHWERKE, 19 rue Mirabeau XVI, Telephone Jasmin 00.93. Cable address, Musicurier, Paris.

VIENNA, AUSTRIA—ANATOL RAPOPORT, Reisnerstrasse 5, Vienna III.

MILAN, ITALY—DOROTHY STILL, 59 Via Romolo Gessi.

ROME, ITALY—FRANCESCO PALLOTELLI, Via Venezia 14. Telephone 44-249.

Amplification of the foregoing list will be found on one of the last pages. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, patching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK JUNE 10, 1933 No. 2774

Even if the Arms and Trade parleys fail, at least New York will have its Metropolitan Opera and Philharmonic Orchestra next winter.

—o—

The three B's in Massachusetts—Boston, Beethoven, and Beer, at the Pop concerts. (No, dear reader, Baked Beans are not served.)

—o—

Summer should represent a period of self-study for all young tonalists who are temporarily away from teachers. Now is the time for all good students to come to the aid of their technic.

—o—

An Ideal Educator

Dr. Frank Damrosch, organizer and for twenty-eight years the director of the Institute of Musical Art, resigned last week as the head of that important organization, which for several years has been a part of the Juilliard School of Music.

It is understood, however, that while hereafter Dr. Damrosch is to find relief from his previous regular schedule of duties, he nevertheless will continue to function in an advisory capacity, so that his knowledge and experience may be at the disposal of the enterprise he created and developed.

Now seventy-four years old, Dr. Damrosch feels that he is entitled to find rest from incessant and arduous work, an assumption entirely justifiable, especially in view of his record of successful achievement.

The Institute of Musical Art was the first of the large endowed music schools in America, and the encouragement which led to its generous endowment, came from Dr. Damrosch, who believed in the establishment of a conservatory with purely ideal and artistically altruistic aims, free from all commercial considerations.

His directorship of the Institute of Musical Art is an open book whose pages show devoted and unswerving loyalty to the aims which prompted the founding of the school. As its head, Dr. Damrosch showed not only consistent executive ability and authority, but also fine artistic insight, purpose, and progressiveness. He surrounded himself with a faculty of noted teachers who through the years produced a large number of pupils (exponents and composers) that have been and are an integral part of active and practical American musical life. A diploma from the Institute of Musical Art has come to be accepted as a warrant of true musical talent soundly trained.

The resignation of Dr. Damrosch forms a distinct void in the ranks of New York tonal educators, and he leaves to his successor a worthy and brilliant example to follow.

—o—

The Past Year

According to his usual custom, Francis D. Perkins of the New York Herald Tribune has made an elaborate census of the season's musical activities in Manhattan. The salient features of his article are quoted below, as they are presented in a manner completely informative and show the trend of musical activities in the metropolis.

"The figures to be given below concern musical performances offered the paying public within a region in Manhattan bounded, roughly speaking, on the north by 125th Street and on the south by Greenwich Village, between October 1, 1932, and June 3, 1933.

"These figures, presented with no claim to thorough comprehensiveness or accuracy, are offered to give an idea of the number of musical events for which New Yorkers have been invited to buy admission, and the rise or fall in the number of performances of various types, as compared with the corresponding figures of the previous season. It has been the usual practice in these annual summaries of our music seasons to limit the record to some extent, excluding events such as those in clubs, private houses, etc., but the increasing geographical diffusion of local musical activities makes it harder than before to establish a line of demarcation. With some exceptions, performances in churches, clubs, private houses, smaller hotels or those remoter from the foci of public musical events are not counted, but the inclusions or omissions have had to be made more arbitrarily than in previous years. . . .

"In all, the number of musical events listed for this season indicates a drop of about twenty per cent from the figures of 1931-'32. The Metropolitan gave 113 stage performances on its home grounds, fifty less than last season; the two weeks of opera given by the San Carlo company, the two weeks by Cola Santo's Associated Artists, the series for children given by Charlotte Lund company and a number of performances by other groups make an operatic total of 160, as compared with 268 in 1931-'32.

"The Metropolitan gave sixteen opera concerts instead of twenty-four. The number of concerts given by large orchestras mainly professional in character within the geographical limits outlined above was 156, four more than last season. There were fifty-seven concerts by chamber music ensembles and small orchestras, fifteen less than before; the number of choral concerts was forty-four, a drop of four. The number of concerts by small vocal ensembles was six, also four less than in 1931-'32.

"The total number of song recitals, 170, represents a marked reduction from the 1931-'32 total of 233 events; the total number of piano recitals fell off by a similar proportion from 141 to 108. There were, however, eight more violin recitals than before, fifty-eight instead of fifty. Cello recitals fell from eleven to four. Two concerts by Paul Whiteman's orchestra, two by bands, two guitar recitals, one concert by a lute quartet, one by a marimba player, one by a saxophonist and one by a mandolin orchestra, plus eighty-six joint recitals in two or more musical mediums and events of miscellaneous character make our concert total for 1932-'33 performances 717, 120 less than last season. Adding the operas, we have a grand total of 877 affairs, 228 fewer than in 1931-'32.

"This total does not include certain musical events of considerable importance, such as the concerts of the National Orchestral Association; or the operas, most of them unfamiliar, presented by the Juilliard School of Music for invited audiences. Downtown concerts, such as the series presented at the Educational Alliance; invitation concerts by choral organizations such as the University, Downtown, St. Cecilia and Mendelssohn Glee Clubs, and free concerts, including the orchestral series under David Mannes at the Metropolitan Art Museum; the concerts of the Civic Orchestra, organized to give work to unemployed musicians; the chamber music series conducted by Dr. Fleck at Hunter College and numerous organ recitals would increase the total number of performances to a figure considerably larger than that given above.

"The fluctuations in the number of song, piano and violin recitals and in choral and chamber music concerts during the last seven years have been as follows:

Season	Song	Piano	Violin	Chamber Music	Choral
1926-'27	252	191	84	37	49
1927-'28	231	151	71	42	67
1928-'29	223	150	75	47	71
1929-'30	234	147	62	*59	56
1930-'31	210	156	56	*70	56
1931-'32	233	140	50	*72	48
1932-'33	170	108	58	*57	44

* Including small orchestras.

"The number of singers, pianists and violinists appearing in recital or in solo rôles in the events enumerated above and in corresponding events of previous seasons was:

Season	Singers	Pianists	Violinists
1926-'27	433	206	127
1927-'28	420	196	102
1928-'29	377	207	111
1929-'30	361	198	82
1930-'31	329	185	79
1931-'32	336	189	81
1932-'33	323	182	83

"The relatively small decline in the number of singers appearing in recital or as soloists, as compared with the drop in the number of song recitals, is due to the participation of several vocal soloists in certain concerts.

"The fairly sharp drop in the number of musical events given here this last season, as compared with the totals of 1931-'32 can be mainly attributed to familiar economic causes. The musical tide began to recede after reaching a high-water mark in 1926-'27 but the declines of the first three following seasons antedate the onset of the depression, and last season's totals were higher than those of the prosperous period of 1928-'29.

"In this connection, it might be timely to quote the total number of musical events and of concerts listed in these enumerations since the peak of 1926-'27: 1926-'27, 1,183 (934); 1927-'28, 1,162 (890); 1928-'29, 1,068 (818); 1929-'30, 1,109 (834); 1930-'31, 1,065 (827); 1931-'32, 1,105 (837); 1932-'33, 877 (717). The figures in parentheses are the numbers of concerts and recitals.

"Another effect of adverse economic conditions, besides the lessening of the actual number of musical events, was the geographical diffusion cited above and a tendency to seek smaller auditoriums. Several artists or organizations forsook the principal concert halls for hotels; others favored points some distance from the regular circuit of the music reviewers.

"A decentralizing tendency in musical events has its commendable aspects, in the possibility of drawing neighborhood patronage and in giving young artists a chance to gain the experience of public appearance at less expense.

"At this late date, it is scarcely necessary to indulge in an extensive post-mortem examination of a season which, so far as its major events are concerned, closed a month ago, except to note that its artistic standard did not, on the whole, fall below the average level of its immediate predecessors, and in some cases—as in the Wagnerian performances at the Metropolitan—marked an advance in merit.

"Meanwhile, it is to be hoped that better times will see the beginning of improved fortunes for musicians and musical organizations next season."

—o—

The Trail of Courage

In these days when musical enterprise has grown timid in America, a striking exception was the courageous undertaking of Fortune Gallo, the proprietary impresario of the San Carlo Opera, who made two tours with his organization last season, and emerged with all expenses paid, and a small profit to boot.

He set out valiantly with the same vocal, orchestral, and scenic equipment which constituted the San Carlo material in the days of prosperity. The two Gallo tours embraced Canadian and American cities, among the latter being Chicago and Boston, where the doughty impresario ventured even so far as to offer special performances with the expensive Maria Jeritza as his leading attraction. He was rewarded with sold-out houses and had the shrewdness not to repeat the experiment too often.

Gallo's achievement last season is all the more remarkable because he operates single-handed; without a guarantee fund; without a sustaining board of directors; without taking tribute from his singers or asking them to share coöperatively in the expenses of production or touring.

Members of the San Carlo organization throughout all its years of travelling, never felt (like the singers and orchestral players of certain other fly-by-night opera companies) that they might have to beg their way home or else walk there.

Fortune Gallo deserves several feathers in his cap; and it might be added in passing, that his cap never has grown too small for his sensible and intelligent head.

VARIATIONS

By Leonard Liebling

Although it seems early in the process of musical evolution, to make enduring estimates of our contemporary composers, nevertheless many such opinions have been put between book covers during recent seasons.

The justification for those volumes seems to lie in the fact that one author's guess is as good as another's, and that all of them have a right to say what they do or do not like. Some of the books, therefore, have been paeans of favorable propaganda, while others represented energetic and sometimes vicious tracts of dispraise. Between the two extremes no doubt lies the actual truth.

I have just finished reading Modern Composers, by Guido Pannain; (E. P. Dutton & Co.) translated from the Italian into English, by Michael R. Bonavia. Signor Pannain's book is a strange jumble of the two schools of critical thought which I defined a moment ago.

Evidently, however, he does not look upon himself as a critic or he would not write: "The critics of today are essentially reporters. Their outlook on life and art is ready-made; they look down from the office windows of great newspapers indifferent to anything that is not 'modern' or 'news,' food for the greedy imagination of the uneducated public." In America, at least, competent music critics must be essayists rather than reporters, and their writings, highly specialized, are not read by the uneducated public.

In his opening chapter, called Changing Values in Modern Music, Pannain expatiates on the now somewhat tiresome subject of the relation between music and the "machine age," and his chief conclusion is the obvious one that, "there is no place for lyricism amid the clamor of these raucous voices."

Chapter II treats of Richard Strauss, "the virtuoso as composer." His is "the story of creating a style of symphonic rhetoric in the grand manner." Strauss is "part of a culture and of a society incapable of producing or understanding any art reduced to its simplest terms. (Not even in his songs, Signor Pannain?) He and the artists of his epoch need forms and conventions as striking as an electric sky-sign." He is possessed, however, of "power and splendor of musical technic," even if he "divested the Wagnerian idiom of its historic *raison d'être* and filled it with outworn romantic material." Rosenkavalier tries to "arouse the gentle ghost of Mozart." Don Quixote "belongs to the cinema." Salome and Elektra are not dwelt upon by Pannain. His net conclusion makes Strauss "not a meteor, but a fallen meteorite," a "vendor of second-hand goods."

Stravinsky has "attractive natural musical talent," essentially of Russian origin and expression. He masters force, rhythm, but is also poetical and barbarian, sensual, a decadent, "champion of an intellectual futurism," and "a tight-rope walker who runs along the sharp edge of dissonance without ever cutting himself." He gets twenty pages in the Pannain book, while Strauss must content himself with fourteen. Altogether, the Stravinsky chapter is one expressing warm admiration.

De Falla is not a genius, but a brilliant adapter of Spanish musical impulses, which he handles with a technic borrowed from the French. Hindemith is credited with a sure sense of musicianship, based on "classical" foundations. Rhythm and craftsmanship are his main assets. Kodály gets a favorable send-off. He is "not one of those who take up music composition as they might take a ticket for a sweepstake, and who rummage in the musical patrimony of their race for bric-a-brac to sell second-hand." Schönberg is "that tormented and tormenting spirit among musicians." His fight against romanticism is hopeless; "he believes he is clinging to the Infinite when he grasps a handful of dust" . . . "He might be a hero—if he were not a clown . . . and if in practise his music did not sound like a parody of Berlioz and Wagner." The Verklärte Nacht is "decorous and pleasing"; Gurrelieder is "hyperbolic and congested"; in the D minor quartet there is an "appalling absence of personality"; Pierrot Lunaire "sets the seal on fifty years of delirium tremens in art." Szymanowski's music, rich in texture, luscious in its chords, Oriental in melody, "shows genius of the Arabian Nights order." Ravel is "far more French than Debussy"; and "always in control of his talents"; an "artistic dandy."

Busoni, Vaughan Williams, Bloch, Honegger, also receive separate chapters from Pannain, but I have no further space for quotation.

Do not let my few excerpts mislead you; they are simply slapdash liftings of phrases that struck me. There is much well-informed and provocative stuff in Pannain's pages and you may find them stimulative reading, even if you disagree with many of the opinions as violently as I do.

In a supplementary short Survey of American Music, Pannain scores some hits and misses in his pot-shots. Horatio Parker is "an Americanized César Franck"; Deems Taylor is "one of those international commercial travellers of art who always play the big drum and find that it pays to advertise"; Carpenter models the genuine American element with a European-acquired technic smacking of Ravel and Stravinsky; Copland has more than any other American, "infused a genuine individuality into the idiom of jazz"; Jacobi writes "decorously and elegantly"; Gruenberg's Enchanted Isle has "every quality except musical invention"; Wagenaar is "full of tricks" and wavers between Stravinsky and Schönberg"; Shepherd, Whithorne and Sessions are praised; Ruggles has a "tortuous idiom"; Ives is "a mystic with arm-chair experiences"; he has "a kind of scientific madness"; Varèse's music is a "geometrical treatise on the art of making noise." Daniel Gregory Mason's book, The Dilemma of American Music, is quoted, but Mr. Mason's compositions have no mention. Nor have those of Moore, Sowerby, Converse, Cadman, Hanson, Chasins, Gershwin and numerous other oft-heard composers of our land.

The photographs in the book are particularly bad specimens of reproduction.

* * *

I sometimes wonder whether certain young composers of our day have ever pondered these lines by Alexander Pope: "Some people will never learn anything, for this reason, because they understand everything too soon."

* * *

Dr. Frank Damrosch, retiring as active head of the Institute of Musical Art, declares sadly: "I see no sign on the horizon that gives promise of any composition or composer of greatness . . . you can't produce a great composition with a thousand automobiles roaring past your window and with all the other distractions of the modern age."

The reasoning is correct, for by common consent a composer may be looked upon as expressing the voice of his period. The automobile and other modern distractions tonalized by present-day composers, have been found to lack lyricism. Of course Dr. Damrosch means that it is not the noise but the spirit of our age, which prevents the composer's flow of inspiration.

Other sharp-sighted and intelligent musical observers are eye to eye with Dr. Damrosch in their search of the tonal horizon, but they see the same empty prospect that he envisions. The only hope that presents itself, is the reflection that musical art has had such intervals of barrenness in other ages, and then suddenly the fire of genius would blaze afresh and create new light where there had been only deepening shadows.

One might also feel that if no other great music were to be composed ever again, a vast store of the treasures of the past would always be available for the generations to come. Perhaps the mightiest tonal masters created music of the future in the fullest sense of that term.

* * *

In America the lively strains of jazz call forth the condemnation of some of our social reformers. In Turkey, however, it is the sad music of that country which draws down the ire of the pinch-nosed improvers. Read this Associated Press dispatch to the New York Times of June 4, and marvel dazedly:

ISTANBUL.—Music and its fatal charms are under official fire here.

Dr. Kerim Bey, a leader of the anti-alcohol Green Crescent society, maintains that Turkish music, with its melancholy minor airs, is conducive to the drinking of douzico, a Turkish counterpart of "white mule."

He has checked up on Istanbul's cabarets and has produced statistics indicating that where Turkish music is played, more douzico is absorbed than in places offering European music or no music at all.

As a result, the Ministry of the Interior is framing a bill forbidding Turkish music to be played in places where douzico is sold.

* * *

"The radio companies are directed by a class of people who, as a whole remain unaware of the immense popularity of good music."—Olin Downes, in the New York Times, June 4.

It is to be hoped that no termites get into the Woodin compositions.

* * *

"A bill was put before the Indiana Legislature recently to establish the zither as the official musical instrument of that State," observes M. B. H., "and I suppose that the next thing proposed will be to make it obligatory to yodle the State song." Well, why not the zither in a region where the twang is at home?

* * *

Charles L. Wagner, managerial magnate, sends the attached letter received by him, and declares that all the colorful work in his bureau is done entirely by the artists he represents:

Honolulu, T. H.

Prof. Chas Wagner:

I sent you a short lettler of mind becouse I am going to know if you get tattoo mechine, because I like buy and I want to know if how much cost me four pairs like outline, seeding, and two for coloring, please sent me your catalog sample right now.

Yours rispecfully

DIONISIO S RITUSBAN

I'm waiting yours reply.

* * *

John McCormack failed to win the English Derby with his horse, but at least he kept up artistic standards by naming the gee gee, Franz Hals.

* * *

From the Washington, D. C., Star:

"Gimme dat old banjo," said Uncle Eben. "Tain' much foh classical music, but it never yet played any 'companiment foh no hymn of hate."

* * *

Replying to some recent inquiries regarding the present whereabouts of Milka Ternina: the famous soprano is now living in Tuskanac, Zagreb, Jugoslavia.

* * *

S. S., too moved over a burning question to discuss it in prose, sends this lyrical outburst:

The Neo-Germans seem to me, a strange and funny race;
And nowhere is this plainer shown than in the Wagner case.
Some years ago, his "lush romance," they never ceased to scold—
And called it un-Germanic art, emotional and old.
But with the Nazis, comes a change, and now they loudly scream:
"Of all the nation's tonal great, R. Wagner is supreme.
"True German he, of feeling pure—to him hosannahs long—
"Our Wagner, proud, Teutonic voice, that sings our nation's song."

* * *

Children are wondering whether the proposed five-day week of labor will apply also to piano and violin practising.

* * *

If you are in doubt whether a composition is good or bad, lay it aside for fifty years, and you will know.

* * *

"Doesn't the garbled English diction of some vocalists," asks J. P. F., "make you think that they have had a plate of alphabetical soup before stepping on the stage?"

* * *

"I notice," postcards M. B. H., "that Jacob Weinberg last week gave a lecture at the Philadelphia Ethical Culture Society. If any Nazi sympathizers were present they no doubt disguised themselves as rabbis."

* * *

In estimating my tonal assets after each season, I find more and more depreciation in my opinion of modernistic music. Some of it I have written off entirely.

* * *

"In the Sunnyside, L. I., railroad yards," reports E. L. T., "is a Pullman called Bizet. I therefore ask you whether it is not correct to refer to its crew as carmen?"

* * *

Sylvester Sullivan, late press representative of the Associated Operatic Artists, Inc., now is doing publicity for Luna Park (Coney Island) where the main attraction consists of ten racing cockroaches.

* * *

Prof. H. W. Woodward, of Western Reserve University, says that arguments are nearly always ineffective in changing people's minds. Now will you stop arguing about musical questions?

* * *

Berlin had its annual "Art Weeks" last month. A few "Heart Weeks" might be in order, too.

Foreign News in Brief

Heinz Unger Is Guest in Madrid

MADRID.—Heinz Unger, who has earned a big reputation in Berlin as conductor of the Society of the Friends of Music, was recently guest conductor of the Madrid Philharmonic Orchestra and in that capacity achieved a remarkable success. The program, which consisted of classical and romantic music, culminated in Tschaikowsky's Symphonie Pathétique, which was performed with a plasticity and impressiveness.

The story leading up to this concert is unusual enough to be worth telling: After Unger had devoted himself heart and soul for a full decade to his Berlin work, he was recently informed that, owing to his being a Jew, he would have to relinquish his post immediately. Thereupon, Unger left Germany and came to Spain, where he hoped, with his talents, to find a worthy field of endeavor. This proved to be impossible, but with a true Spanish gesture of generosity, B. Perez Casas, conductor of the Madrid Philharmonic, handed him the baton for an evening in order that Unger, who has conducted in so many of Europe's leading cities, might here, too, introduce himself to the public.

E. I.

Krenek's New Opera Probably for Vienna

VIENNA.—Ernst Krenek's new opera, Karl V, is nearing completion. It is a full length work but divided into two parts instead of the usual acts. Eight theatres were manoeuvering for the first performance but since Hitler's purification scheme rules out modern music, it will probably have its premiere in Vienna.

R.

Schillings Receives Goethe Medal from Hindenburg

BERLIN.—President von Hindenburg has conferred on Max von Schillings the Goethe Medal for Music and Science.

T.

Hitler Offers Prize for New Folksong

BERLIN.—Adolf Hitler, Germany's chancellor, has offered an Honor Prize to the composer who writes the best new German folk song.

T.

Cologne Reduces Tickets Forty Percent.

COLOGNE.—A definite step toward a Folk Theater was recently taken here by the municipality when it reduced the entrance fee in some cases by as much as forty per cent.

T.

Vienna Opera to Have Brief Holidays

VIENNA.—In spite of the critical financial situation, the Vienna State Opera will not prolong its period of idleness, which usually lasts only six weeks. It is expected that the opera will continue until July 15 and resume its activity on September 1. The Burg Theater, also a state institution, will be closed only from July 1 to August 16.

A. R.

Dublin Feis Ceoil Shows Much Activity

Competitions Arouse Keen Interest and Enthusiastic Commendation from Adjudicators

DUBLIN.—After a winter not greatly distinguished by its array of artists, Ireland has used the spring months for competition festivals, known by their Gaelic name of Feis, culminating in the annual national festival, the Dublin Feis Ceoil. In this event the Irish give the best that is in them musically, and a host of cups and medals are presented for competitions.

Indeed, the donation of many new trophies in recent years has rather embarrassed the committee, which has difficulty in finding subjects, time and places for any new competitions. Most of the branches of the art have been ransacked, and the Feis is still under the handicap of unsuitable premises. However, it goes merrily along and does not do so badly.

This year the committee secured the services of an exceptionally distinguished corps of adjudicators. William Murdoch, Harold Samuel, Lionel Tertis and Steuart Wilson, to mention those best known in America, indicate the standard that is required. Whatever the Feis has been in other respects, the women singers this year have well upheld our musical credit. The Plunket-Greene Cup for interpretation in singing, which is the most coveted distinction of the year, was won by Dorothy Griffith of Dublin, with Clifford E. Bradshaw, also of Dublin, the runner-up. Keith Falkner expresed himself as "absolutely astonished" at the high level of performance. It was, he said, a wonderful competition.

Next in importance this year was the Brahms Centenary Prize, presented by Jean Nolan; an eminent Dublin singer. Brahms, it is to be feared, is not a popular composer in Ireland. A gradual awakening to an appreciation of his work is noticeable, however, and the competition was a revelation to his Lieder. Steuart Wilson was nearly as enthusiastic as Falkner in regard to the competition. The first places were here again taken by the ladies, the Memorial Prize going to Mary Dempster O'Neill of Ballymena, and the V. H. C. to Kathleen Moore of Dunshaughlin, County Meath. In the competition of the Mrs. Geoghegan Memorial Cup (for women's voices) the position of these ladies was reversed, Miss Moore capturing the cup and Miss O'Neill getting the V. H. C.

Another interesting event was the new competition for the Charles Wilson Cup, in memory of a former, and much beloved, registrar of the Feis. It is for the best performance of a concerted piece from any opera for not less than three voices. Here remarkable praise was again forthcoming from Steuart Wilson. He described the competition as "the best show by amateurs he had ever heard on any stage." He further described the performance of the winners, whose piece was part of the first scene of Act III from the Valkyrie, as "superb."

Other prize winners were: soprano gold medal, Margaretta H. Craig, Kilrea, County Derry; mezzo-soprano, Maire McCarthy, of the Dominican Convent, Dublin; contralto, Sydney H. Giltrap, Dublin; tenor, Stephen Long, of Cork; baritone, William Fitzpatrick, of Dublin; bass, Noel McDonald, of Dublin (the adjudicator lamented the absence of real basses), and the McCall Cup for Gaelic Solo Singing, Aine ni Choncaill of Dundealgan.

The men's voices were not up to the standard of other years. The Joseph O'Mara Cup (for men's voices) was won by Robert McCullagh of Dublin, and the Denis O'Sullivan Cup—for the best interpretation of Irish songs—was won by Miss Coates of Dublin. The instrumentalists, too, were not distinguished, with the exception of those competing for the Esposito Cup (advanced piano), five of whom had played so well that they all had to be recalled, the winner proving to be Una Kenny; there was also one entrant in the horn class. An unusual incident occurred in the competition for dramatic singing, Steuart Wilso and Keith Falkner disagreeing about the better of two competitors, and finally awarding the Special Prize jointly to Patricia Black and Dorothy Griffith, both of Dublin.

The performance concluded with a matinee of the prize winners in the Theatre Royal. The house was packed to its capacity, and the victors were enthusiastically applauded.

M. F. LINEHAN.

"Ya know, Joe, I kin hardly wait fer the Stadium Concerts ter begin."

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

JUNE

Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

* These events are not repeated under the following month headings.

OBITUARY

Cyrus H. K. Curtis

PHILADELPHIA.—Cyrus H. K. Curtis, publisher and art patron, died of a lingering heart ailment in his home, Lyndon, in suburban Wyncote, on June 7, aged eighty-two.

Mr. Curtis had been in poor health since May 24 last year, when he was stricken while in New York. He was brought to Philadelphia at that time on his yacht Lyndonia, and was in Jefferson Hospital three weeks.

His second wife, Mrs. Kate Stanwood Curtis, died in her sleep May 31, 1932, at the hospital, where she had gone to be near her husband during his stay there.

Mr. Curtis is survived by his daughter, Mrs. Mary Louise Curtis Bok; her sons, William Curtis Bok and Cary W. Bok, and his two step-daughters, Mrs. John C. Martin of Wyncote and Mrs. Pearson Wells of Detroit.

He was born on June 18, 1850, in Portland, Me., the son of Cyrus Libbey Curtis and Salome Ann (Cummins) Curtis, and was christened Cyrus Hermann Kotzschmar Curtis.

Beginning his career as a newsboy and later as an advertising solicitor, he founded, with a partner who had promised to supply $20,000 capital, a weekly magazine, the People's Ledger, in Boston.

In 1875, Mr. Curtis married Miss Louisa Knapp. In 1876, at twenty-six, he went to Philadelphia. In the latter city the People's Ledger continued under Curtis management until 1878, when it was sold. Mr. Curtis then turned again to advertising solicitation, accepting a position with the Philadelphia Press.

A brother-in-law, Hamilton Mayo, encouraged him by offering financial aid to the extent of $2,000 in founding the Tribune and Farmer in 1879.

A regular supplement, consisting of eight pages of domestic articles and known as the Ladies' Home Journal, was edited by Mrs. Curtis. So pronounced was its success that Mr. Curtis determined to give it his entire attention. Accordingly, he disposed of the Tribune and Farmer to a junior partner, and, with Mrs. Curtis in the editor's chair, concentrated on the Ladies' Home Journal.

In 1891 the Curtis Publishing Company was organized with Mr. Curtis as president. He purchased, in 1897, the Saturday Evening Post, and in 1911 the Country Gentleman and by similar methods established it on a successful and constantly growing basis. During that year the Curtis Building was completed and the three publications were housed in their present home.

On January 1, 1913, the Public Ledger became the property of Mr. Curtis and Mr. John Gribbel, who a few years later sold his interest to Mr. Curtis.

In October, 1920, the latter bought the Philadelphia Press and in May, 1925, the Philadelphia North American. These he merged with the Public Ledger. In 1923 he entered New York journalism with the purchase of the Evening Post.

Since 1925 the Curtis newspapers have been published by Curtis-Martin Newspapers, Inc., with Mr. Curtis as president. In March, 1930, the Philadelphia Inquirer was purchased and added to the Curtis-Martin group.

Following the death of his first wife in 1910, Mr. Curtis married Kate Stanwood Pillsbury of Milwaukee, a second cousin.

Throughout his life Mr. Curtis contributed liberally, though unostentatiously, to charitable and educational institutions.

During the latter few years of his life he gave away millions of dollars. Interested in all the arts, music was his favorite. This love of music was acquired while he was still a boy at Portland, accustomed to listen to the playing of Hermann Kotzschmar, an eminent organist and close personal friend of his father. The elder Curtis commemorated that friendship in his son's two middle names. Years later the publisher expressed his own admiration for Kotzschmar by the presentation of one of the largest organs in the world to the City of Portland in his memory.

In his home in Wyncote, Pa., Mr. Curtis had an organ on which it was his delight to improvise.

The Curtis Institute of Music, in this city, was founded about ten years ago by his daughter, Mrs. Mary Louise Curtis Bok, and named after Mr. Curtis.

Mrs. Hubert Mathieu

WESTPORT, CONN.—Mrs. Gladys Stone Mathieu, thirty-five-year-old wife of Hubert Mathieu, portrait painter, died here on June 1 at the home of her parents, Mr. and Mrs. Irving Stone. Mrs. Mathieu had studied music in Paris and New York and had sung often on the radio.

W.

Mrs. Frank L. Hoffman

ST. PAUL, MINN.—Mrs. Frank L. Hoffman, pianist, known professionally as Katherine Hoffman, died here on June 1 of an apoplectic stroke. Her age was fifty-three. Mrs. Hoffman was accompanist for Mme. Ernestine Schumann-Heink for more than twenty years and also had toured with Fritz Kreisler and Johanna Gadski. A native of Joliet, Ill., she had resided in St. Paul for nearly forty years.

S.

Alfred H. Jay

UTICA, N. Y.—Alfred H. Jay, director of the Utica Conservatory of Music, died of a heart attack in his home on May 31, at the age of sixty-one. Mr. Jay was born in Bristol, England, and came to this country in 1891. In 1913 he went into partnership with Johannes Magendanz in operating the Utica Conservatory. He was a tenor soloist and music director in several churches here. He leaves his widow and five children.

U.

Miscellaneous Concerts and Musicales

Recital Given by Stojowski Students

Students of Sigismond Stojowski were heard in recital at the studio of the noted composer-pianist on May 27. Outstanding among the contributions were Schumann's Papillons played by Anne Mary Bentley, Chopin's Ballade in F minor by Sidney Schachter, the same composer's Scherzo in E major and Liszt's Etude in F minor, by C. Walton Deckelman, and Debussy's The Little Shepherd and Mr. Stojowski's By the Brookside, by Valérie Cossart. All the participants, however, played with solid musicianship and technical facility, among the items heard being the following: Liszt's arrangement of the prelude to the cantata, Weinen, Klagen, by Bach, Isabel Bosworth; Schubert's Impromptu in C minor, Carleton Hickok; Mendelssohn's Rondo Capriccioso, Charles Fite; Beethoven's Sonata, op. 27, No. 1, Elizabeth Ball; Chopin's Nocturne in G minor and Impromptu in A flat, Simone Rudd; My Joys by Chopin-Liszt, and Feux Follets by Philipp, Leah Brown; Paderewski's Thème varié, Mrs. Edna Muss, and Liszt's Polonaise in E major, Barbara Custance. A large audience responded enthusiastically to the praiseworthy work of the young pianists. K.

* * *

Third La Forge-Berúmen Concert Heard in Connecticut

DARIEN, CONN.—The third concert in the series being given at the La Forge home here was heard on May 28 by a large and interested audience. The program began with the aria, Thou Brilliant Bird from The Pearl of Brazil by David, sung by Kathryn Newman, coloratura soprano, with flute and piano accompaniment by Frances Blaisdell and Frank La Forge. Miss Newman was also heard in an Italian group and several numbers by Sir Henry Bishop, including an arrangement by Mr. La Forge. Miss Newman is richly endowed vocally and mastered with assurance all the technical difficulties of the works she interpreted. Miss Blaisdell and Mr. La Forge added greatly through their artistic accompanying.

Harold Dart, pianist, played two groups and proved an excellent artist gifted with agile and accurate technic. John Uppman was heard in German and English numbers, singing with an abundant tone and a well-produced voice. Materno Dreymüller supplied intelligent accompaniments.

Maria Halama, mezzo-soprano, offered Czech songs, with Vaclav Divina at the piano. She sang with warmth of expression and gave each selection an interesting and colorful interpretation. Mr. Divina played sympathetic accompaniments. E. B.

* * *

Alberti Conducts Central Choral Club

The Central Choral Club, conducted by Solon Alberti, gave a concert in the Central Christian Church, New York, on May 31. Assisting artists were Margaret McCulloch, contralto, Robert Tilberg, baritone, and Miles Dreskell, violinist. The chorus was heard in the Seraphic Ode of Rubinstein-Gaines, Miss McCulloch and Mr. Dreskell providing the obbligati; and works by Dvorák, Clough-Leighter, Kountz, Barnby and Gulasian (Pauline Sandberg giving the obbligato to the last-named composer's The House by the Side of the Road). Mr. Tilberg sang Lieder by Schumann and Schubert; Swing Low, Sweet Chariot, arranged by Burleigh, and Jacques Wolfe's Gwine to Hebben, with resonant voice and moving interpretations. The work of the mixed chorus, and that of the women's section in a composition by Mr. Alberti and the men's voices in a number by Burleigh, were marked by tonal purity and excellent dynamics. Miss McCulloch and Mr. Dreskell also received approbation for their contributions, the latter playing brilliantly Saint Saëns' Introduction and Rondo Capriccio. Fern Sherman was the piano accompanist, and Pearl Adams was at the organ. K.

* * *

Huss Artist Pupil Plays

Alice Brookfield, artist student of Henry Holden Huss, gave an enjoyable recital at the Huss Studio in the Steinway Building, New York, on May 29, assisted by Mrs. Huss' pupil, Selma Schulman, soprano, and Jeanette Wiedman, Mr. Huss' assistant. Miss Brookfield's program included the Bach-Liszt A minor Prelude, Beethoven's Appassionata Sonata (first movement) four melodious Huss pieces, from op. 32, Happy Days, Chopin's A flat Ballade, and Grieg's concerto (first movement). Mr. Huss played the orchestral part on a second piano. In all that she did the young pianist showed brilliancy, power and musical feeling.

Selma Schulman, soprano, is a newcomer in the Huss fold, gifted not only with voice but with musical intelligence. While some nervousness was apparent in her work, she nevertheless gave an artistic performance, being particularly successful in a group of Spanish songs.

Miss Wiedman's artistic accompaniments were an important element in the success of the occasion. M. S.

* * *

Bernard Gabriel in Recital

Bernard Gabriel, pianist, gave a recital at Aeolian Hall, New York, on June 1 and won the unstinted approval of his audience in a program which included numbers by Bach-Busoni, Handel, Mozart, Brahms, Chopin, Schumann, Beethoven - Rubinstein, Schubert-Liszt, Mr. Gabriel himself, Albeniz, de Falla and Wagner-Liszt. In addition to innate musicianship, Mr. Gabriel displayed a fluent technic and a commendable understanding and appreciation of the numbers presented. His own composition, Dance of the Atoms, was original in concept and was so well received that at the conclusion of the program he gave as encore another number of his own, a delightful piece entitled Music Box. G. N.

* * *

Adelaide Gescheidt Pupil Sings

Julie Ill, lyric soprano, daughter of Dr. Edgar Ill of Newark, N. J., and pupil of Adelaide Gescheidt, gave an Hour of Song on June 2, for 150 guests of the Essex County Country Club. Miss Ill's program was of high standard and was given in good style, with individuality. She sang the program with ease of production and intellectual appreciation, plus excellent enunciation of several languages. Her voice is a lyric soprano of unusual quality and range, combined with charming stage presence. Songs in English, German and French included the composers Pergolesi, Fauré, Bemberg, Brahms, Franz and the Americans Kramer, Woodman and Curran. Stuart Ross was a capable accompanist. F. W. R.

* * *

Georgia McNally Entertains

Georgia McNally, contralto, sang her own compositions and read poems from her book entitled May Morning and Apple Blossoms, on May 25, at the New York City Federation Hotel for Women. El Gauche was the highlight of her group of original songs, which were applauded enthusiastically by the large audience present. Her deep, rich voice and dramatic performance did full justice to the swinging rhythms and varying *tempi*. Corinne Hower was an able accompanist. G. F. B.

Closing Activities Held at Peabody

BALTIMORE, MD.—The closing activities of the sixty-sixth season of the Peabody Conservatory of Music were marked by the annual scholarship recitals, the degree recitals, and the annual exhibition concerts which culminate in the commencement exercises at the final concert.

The recitals of pupils completing their three scholarship years of study this season were given by Katherine Lippert, pianist, of Washingtn, D. C.; Thelma Viol, contralto, and Elsie Mathews, soprano, both of Baltimore. Three students receiving the Bachelor of Music degree also gave programs as a requirement of the award—Louise W. Carlson, of Erie, Pa., organist; Theodore K. Karhan, of Harrisburg, Pa., violinist; and Louise L. Nagle, of Northampton, Pa., pianist.

The annual exhibition concerts opened on May 25, with subsequent programs on May 26, 29, 30 and 31. These concerts are designed to show not only the high standards maintained by the conservatory but the high level of development achieved by the advanced students who present the concerts. These advanced students are drawn from all departments of the conservatory. The concert of the students' orchestra, under the direction of Gustav Strube, is a major event of the exhibition series. Here also the advanced students constitute the personnel of the orchestra and appear as soloists.

At the final concert in the series the various awards were conferred upon the graduating students by Lawrason Riggs, president of Peabody. Thirty-three students received degrees and certificates this year. The graduating group was characterized by Otto Ortmann, director, as being unusually talented, embracing a wider and more uniform distribution of subjects than ever before. The marks and the general degree of talent ran so high, Mr. Ortmann explained, that much difficulty was encountered in deciding the winner of the Harold Randolph award, given for outstanding attainment in musical studies. It was decided to divide it between Samuel Tilghman Morris, of Chestertown, Md., and Katherine Wardner Smith of Washington, D. C. Mr. Morris, successful candidate for a church organist's certificate, was given a special award of distinction, granted only to those who make ninety or more in all major studies. This special award has been given only twice before.

J. Louis Malone, of California, merited honorable mention for his work in composition. The second teacher's certificate to be given in harp was won by Sylvia Meyer, of Wisconsin. Alice Anne Wells, of Baltimore, received both her teacher's certificate and Bachelor of Music in School Music, while Charles Cathreen Carrico was given teacher's certificates in piano and voice.

The five students who received the Bachelor of Music degree, one of the highest awards conferred by the conservatory, which is for pronounced and well-rounded musicianship in addition to a comprehensive academic training, are: piano, Louise Laubach Nagle (Pennsylvania); violin, Theodore Kenneth Karhan (Pennsylvania); organ, Louise Winifred Carlson (Pennsylvania); school music, Martha Louise Tovell and Alice Anne Wells (Maryland).

Those students who received the teacher's certificate are: Piano: Lillian Alperstein (Maryland); Elizabeth Cromwell Beadle (Connecticut); Robert Lee Carl (Maryland); Charles Cathreen Carrico (Maryland); Myriam Royalty Hamer (South Carolina); Adele B. Rosenberg (Maryland); Charlotte De Huff Snyder (Pennsylvania); Iantha Whittaker (District of Columbia); Lucy Temple Willis (Virginia). Violin: Morris E. Dubin (Maryland); C. Gerald Eyth (Maryland); Charles Granofsky (Maryland); Amelia Margaret Tacka (Maryland). Cello: Maud Louise Fortson (Maryland); harp: Sylvia Meyer (Wisconsin). Voice: Charles Cathreen Carrico (Maryland); Elsie A. Mathews (Maryland); James E. McLain, Jr. (Maryland); Agatha Hope Moore (Virginia); Thelma Christine Viol (Maryland). Harmony: Edith Margaret Bronner (Maryland); Frances Kendall Brooks (District of Columbia); J. Louis Malone (California); Katherine Wardner Smith (District of Columbia); Tietje Virginia van Vliet (Maine). School Music: Mynarda L. C. Bodel (New York); Lucille Tingle Masson (Maryland); Elizabeth James Maury (Pennsylvania); Alice Anne Wells (Maryland). A church organist's certificate was given to Frances E. Kline (Maryland) and Samuel Tilghman Morris (Maryland). B.

Accredited Musical Courier Correspondents*

Foreign

ARGENTINA, S. A.
Buenos Aires: Alice Howe, Plaza Hotel, Plaza San Martin.

AUSTRALIA
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

BELGIUM
Brussels: A. Getteman, 12, rue d'Arenberg.

CANADA
Calgary: Frederick Fraser, 1215 Thirteenth Ave.
Halifax: Frances Foster, 103 Dresden Row.
Montreal: E. C. N. Lanctot, P. O. Box 1300, Beloeil, Que.
Toronto: Arleigh Jean Corbett, 608 St. Edmunds Apts. Edmund Ave.

CHINA
Shanghai: Vanya Oakesnov, Care American Express.

CUBA
Havana: Ricardo M. Aleman, Concordia Num 88.

GERMANY
Berlin: Herbert F. Peyser, Kurfürsten-Strasse, 55, Berlin, W.
Cologne: Dr. Else Thalheimer, Monschauer-Platz 9, Cologne-Braunsfeld.
Dresden: Elinor Janson, Robert-Kochstrasse 9, Dresden XX, 'phone: 48774.
Frankfort-on-Main: Hermann Lismann, Untermain Kai 82.
Hamburg: Edith Weiss-Mann, Isestrasse 81. 'Phone 53. 34. 57.
Leipsic: Dr. Adolf Aber, Pestalozzistrasse 3.
Munich: Dr. Wilhelm Zentner, Grutznerstrasse, 6/1.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.

HOLLAND
Amsterdam: Eveleth van Geuns, Olympiaplein Straat 39.

HUNGARY
Budapest: Dr. Aladar Toth, Papnovelse 10.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Constance Norman, Villa Ione, Viale Morin, Forte deo Marmi.
Rome and Milan: Raymond Hall, 1 Via Alciato, Milan.
Turin: Guido M. Gatti, via Lucio Bazzini 9.

POLAND
Lemberg (Lwôw): Alfred Plohn, Legionow 5.
Warsaw: S. Mateusz Glinski, Kapuecynska 13.

SPAIN
Barcelona: Tomas Orts Climent, Calle de Balmes 88.
Madrid: Dr. Edgar Istel, Ayala, 144, Madrid IX.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Konin, Kabanikhn Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2144 Highland Ave.

CALIFORNIA
Los Angeles: Bruno David Ussher, 6122 Scenic Avenue, Hollywood.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Constance Alexandre, 1865 California St.

COLORADO
Denver: Gustav Schoettle, 1525 Sherman St.

CONNECTICUT
New Haven: Elizabeth Gilbert, 100 Howe St.

DISTRICT OF COLUMBIA
Washington: Mrs. Gretchen Smith, Quarters A, U. S. Navy Yard.

FLORIDA
Miami: Annie Ford Wight, Miami Conservatory.

GEORGIA
Atlanta: Joseph F. Farren, 2215 Fairhaven Circle.

INDIANA
Indianapolis: Herschell C. Gregory, 715 North Meridian Street, Lebanon, Ind.
Terre Haute: M. P. Debney, 429 North Fifth Street.

KENTUCKY
Louisville: Wm. Bruce Bell, 947 S. Fourth Ave.

LOUISIANA
New Orleans: Ottilie Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Emanuel Daniel, 503 St. Paul Place.

MASSACHUSETTS
Boston: Moses Smith, 1167 Boylston Street.

MICHIGAN
Ann Arbor: Howell Taylor, 324 South State St.
Detroit: Ruth Brotman, 2755 Calvert St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Kansas City: Mrs. Paul C. Barbee, 3529 Central St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: Frank L. Gardiner, 837 Revere Ave.

NEW YORK
Binghamton: Irene Smith, 562 Chenango St.
Buffalo: Louise H. Marvin, 254 Highland Ave.
Rochester: Robert Sabin, 293 Oxford St.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 338 Main St.

NORTH CAROLINA
Chapel Hill: Harold S. Dyer, University of North Carolina.

OHIO
Akron: Katherine S. Lobach, 145 Melbourne Ave.
Cincinnati: Marie Dickore, 3-3345 Burnet Ave.
Cleveland: Rosa H. Widder, 2741 Hampshire Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.
Toledo: Florence Jackson, Toledo Times

OREGON
Portland: John R. Oatman, 713 Couch Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 8 Hamilton St.

TEXAS
El Paso: Mrs. Hallett Johnson, 514 N. Mesa Ave.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

UTAH
Salt Lake City: Fred L. W. Bennett, 319 Quince Street.

VIRGINIA
Richmond: John George Harris, 504 Mutual Bldg.

WASHINGTON
Seattle: John Hopper, 710 E. Roy St.

WISCONSIN
Milwaukee: Justin McCarthy, 813 East Wells Street.

*See first editorial page for list of other representatives.

Studio Notes

FIQUE STUDIO

Many and varied activities characterize the Fiqué Studio's past season. Of the singers, Ruth Sattler, contralto, was heard at the Daughters of Veterans' convention, Binghamton, N. Y., on Presidents' Day of the Fiqué Choral; at the Drama Comedy Club, Hotel Astor; for the Thirteen Club, and Readers' Club, all of New York. Alice Featherston Haugh, soprano, appeared at the Drama Comedy Club; Bay Star Minstrels, Sheepshead Bay; Poetry Meeting, Brooklyn, N. Y.; in Songs of Long Ago over Station WABC, and at the opening reception aboard the Iron Steamboat. Reina Spainer sang at the Barnard Club, N. Y.; at the Fiqué Club, Brooklyn; Polish Club of Jamaica, N. Y.; and will broadcast during the Polish hour, WPCH, and at the Half Moon, June 24. Mildred Kennedy, soprano, was soloist at the Drama Comedy Club banquet, Hotel Astor; Readers' Club and Community Club in Brooklyn; St. Bartholomew's Community Club, New York. Alice Ratiner, thirteen-year-old pianist, appeared at several of the above-mentioned clubs, besides the Y. W. C. A. of Brooklyn. Edward G. Schoenemann, piano teacher, has performed at various musical and social functions in Greater New York. Beatrice Rodick, pianist, played at Wanamaker Auditorium in May. Michael Marchello, composer, has produced various songs and melodies over the radio.

ANNETTE ZUCH

The Oxford Method of Piano Teaching in classes, used by Annette Zuch in her Carnegie Hall studios, was illustrated by her class students at a recital on May 7. Mme. Zuch gave a demonstration of the effectiveness of this method by having three of her pupils who studied the C sharp minor Waltz of Chopin at the same time, play the number in order to demonstrate to the audience the result of class teaching, which gives to each pupil the same accuracy, technical precision and tone color.

In addition to the class Mme. Zuch's private pupil, Adele McCormack, played the Chopin B flat minor Scherzo, Evelyn Rosen played Beethoven's sonata Pathetique and Joseph Schwarz was heard in the Rubinstein Romance in E flat.

Another recital of Mme. Zuch's private pupils is taking place on June 10. Among those appearing are Lillian Wohl, William Brucker, Paul Bachman, Margaret Ellenberg and Seymour Hirsh. Mme. Zuch will continue teaching throughout the summer.

B.

RUTH SHAFFNER

Among artist pupils who have been appearing in public recently, and have received their training from Ruth Shaffner, are Lillian Pelham, who gave an illustrated lecture on American women composers, at the library in Bayside, N. Y., for a group of high school girls. Miss Pelham has also been appointed contralto soloist at the Episcopal Church in Great Neck, N. Y.

Beatrice Lee, soprano, was heard in incidental solos at the recent concert of the Dessoff Choirs in Town Hall, New York, and also at a benefit concert for the Dessoff Choirs held at the Pan-Hellenic House in April. Ann Kemp was heard on two occasions at the Hyde School for Girls, singing a group of Lieder on one occasion and an illustrative group of French songs at a later date. Edith Sagerstrand, soprano has been heard several times over WFOX. Walter Moberg tenor, soloist at the Church of Christ Scientist in Danbury, Conn., has sung in Poughkeepsie, Danbury, and recently gave a recital in New Fairfield, Conn. Agnes Flower, soprano, is soloist at the First M. E. Church of Passiac, N. J.

CHITTENDEN STUDIOS

Twelve works for piano by standard composers made up the program of May 26 at the Chittenden Studios, New York. Illuminating remarks by Miss Chittenden preceded noteworthy items. Throughout the program there was evidence of excellent tonal quality, musicianship, appropriate style, interpretation, climax, confidence—salient features of the pianists' performances. A novelty was Wachs' Dances for Two Pianos, played by Janet Niles and Margaret Thorne with particular charm. Other composers' works played were those of Beethoven, Mozart, Schumann, Chopin, Debussy, Grieg, Arensky and Chaminade. The performers were: Elizabeth Guion, Mary Louise Danforth, Alice Lightner, Margaret Thorne, Elizabeth Stieglitz, Bernice E. B. Nicolson, Janet Niles, Edith B. Miller, Elizabeth Sturges, Lillian Rung, Charlotte T. Littell and Hida Davis.

F. W. R.

LA FORGE-BERUMEN

A program of outstanding interest was broadcast by artists from the La Forge-Berúmen Studios on June 1, over the Columbia chain. Emma Otero, coloratura soprano, Marian Anderson, contralto, and their teacher, Frank La Forge, presented the program. Miss Anderson began with the Gypsy Songs by Brahms, singing them with skill and artistry. A spiritual which concluded her group revealed emotional expression. Miss Otero gave a brilliant interpretation of the Mad Scene from Hamlet. The duet from Rossini's Stabat Mater was sung by these two artists, their voices blending superbly. With Mr. La Forge at the piano, the resulting ensemble was an artistic treat.

M. L. S.

RONALD MURAT

Ronald Murat, for the past eight years member of the violin faculty at the Institute of Musical Art of the Juilliard School of Music, announces that he will again hold classes in violin, viola, ensemble, harmony and composition at his summer residence in Hadden, Conn., from June to September inclusive.

During the past seasons Mr. Murat limited his class to such of his New York students who wished to combine their studies with their summer vacation. This year special summer courses in all the above mentioned subjects will be arranged especially for the residents of the neighboring Connecticut cities, such as New Haven, Hartford, Waterbury and New London.

Last summer seven informal concert-musicales were given at Hadden. One was by Mr. Murat and the pianist Marguerite Valentine. All the others were given by the pupils. The purpose of these concerts was to train the more advanced pupils in solo and ensemble concert platform routine, as well as to furnish the students with a musical atmosphere of educational value. Some of the larger works performed at these concerts included violin concerti by Bruch, Mozart and Bach, with string orchestra accompaniment; string quartets of Haydn, Mozart and Beethoven; the Brahms C minor trio, and one by Mozart; Franck's sonata for violin and piano and one by Handel for two violins and piano. These concerts will be continued during July and August.

Among Mr. Murat's pupils there are two who have won the Bamberger Scholarship and three who have been awarded gold medals in the New York Music Week Con-

RONALD MURAT

tests. His students have been heard frequently in concert in and near New York and a number are members of New York orchestras. Within the past few years pupils have come to study with him from as far as the West Indies and Venezuela, as well as the furthest states of this country.

ALEXANDER MALOOF

Alexander Maloof gave an evening of music in his Carnegie Hall, New York, studio on May 20, at which several of his pupils appeared. The real interest, however, centered on Rudy Favaloro, a four and a half year old pianist, who has been studying with Mr. Maloof for the past four months.

The young protégé delighted the audience in his performance of Minuet (Mozart), Tarentella (Maloof), Hungarian Dance (Brahms) and Turkish March (Mozart). Rudy has appeared at the Paramount Theatre in New York playing on the large organ, when talking pictures were taken of him. It is evident that the interest taken by Mr. Maloof in the education of the child will enable Rudy to make rapid progress in pianism, for the lad has a genuine talent.

Amelia Hall played the Novelette and Romance of Schumann and the Chopin Scherzo in B flat minor in excellent form. She is an accomplished musician, having won first prize in music at Drew Seminary. Georgiana Meduna played the Bach Gavotte in G minor and The Revolutionary Etude by Chopin, winning the hearty approval of her listeners. Leonard Hammer was heard to advantage in the Chopin Waltz in A flat major, a Bach Bourree and a Brahms waltz. Bobby Markowitz performed the Chromatic Waltz of Godard with a fine technic and precision.

Another Maloof pupil, Sam Kiamie, contributed a Spanish composition, Andulucia by Lucano, and a waltz by Delibes. Mr. Kiamie has been studying with Mr. Maloof for three years and is now playing professionally.

Lucille Kellog, a dramatic soprano with a beautiful voice, favored the audience with several selections which won much applause, and Willard Fry, baritone, also received his share of the listeners' favor.

Mr. Maloof will present another group of pupils before the close of the season.

V.

Theatre Guild Director to Do Book of Gruenberg Opera

Philip Moeller, playwright, director and member of the Theatre Guild's board of managers, will write the libretto for a new opera by Louis Gruenberg, composer of The Emperor Jones, which was produced at the Metropolitan Opera House for the first time last season. The subject of Mr. Moeller's contemplated opera book, however, has not yet been made public.

Although Mr. Moeller has never before written an opera libretto, he is widely known as a theatre director, having staged fifty plays for the Theatre Guild, including such successes as Eugene O'Neill's Mourning Becomes Elektra and Strange Interlude, and, among plays now being performed in New York, Biography and The Mask and the Face. He began his career in the theatre as an author, writing Helena's Husbands, Mme. Sand, Molière and Sophie.

While no announcement has been made by the Metropolitan that it has commissioned Mr. Gruenberg to write a new opera, it is regarded as likely that that company will produce the new work when it is completed.

Syracuse University Honors Woodin

Receiving Degree, He Tells Our Need of Music as a Stimulant to Courage

SYRACUSE, N. Y.—William H. Woodin, Secretary of the Treasury, was awarded the honorary degree of Doctor of Music at Syracuse University's commencement on June 5. Chancellor Charles Wesley Flint's citation upon the granting of the degree referred to Secretary Woodin as "A genuine lover of the fine arts, a generous patron of music and of musicians; above all, a composer whose compositions for violin, voice and orchestra have many times been put to the test of public performance, winning not only the approval of the great public for whose satisfaction the work of artists has always been done, but generally recognized by professional musicians as worthy of high merit, having peculiar charm and beauty." It was further pointed out that in conferring this honor on Secretary Woodin the authorities were departing from established custom which has reserved the doctorate in music for professional musicians outstanding in both musical and academic worlds.

MAKES ADDRESS TO GRADUATES

In his address to the graduates, Secretary Woodin declared that music is needed now more than ever to stimulate courage, and "America unafraid is America invincible." He said further that "just now music and music study are practical needs of every man. . . . Vibrations of fine music put mysterious initiative, resolution and encouragement into the normal individual." Mr. Woodin stated that he came here to participate in the exercises as a "lover of music and not as Secretary of the Treasury." President Roosevelt had given Secretary Woodin this message for the Syracuse University graduates: "When I get myself into trouble, I always whistle a tune."

DOCTORATE FOR SKILTON

Course degrees were granted to 1,040 at the exercises, which also marked the sixtieth anniversary of the founding of the College of Fine Arts of the university. Besides Secretary Woodin, Charles Sanford Skilton, University of Kansas, received the degree of Doctor of Music. The following music scholarships and prizes were awarded: post-graduate scholarship in voice, Henry Romanelli; post-graduate scholarship in instrumental music, William Reid and Clair McGavern.

S.

Aida Performed in New York Hippodrome for 6,500

The Chicago Opera Company started the presentation of a week's performances of Aida at the New York Hippodrome on the afternoon of June 3. The first cast consisted of Charlotte Ryan, formerly of the Metropolitan Opera Company, who gave an excellent characterization of the rôle of Aida. With her was Maude Rooney, as Amneris, and Aroldo Lindi, a former member of the Chicago Civic Opera Company, who was particularly successful both vocally and histrionically as Radames. Pasquale Amato, for many years leading baritone at the Metropolitan, gave an unusually splendid delineation of the rôle of Amonasro. Others in the cast were Nino Ruisi, as Ramfis; Luigi Dalle Molle, the Egyptian King; Gertrude Neely and Ludovico Oliviero. Martha Henkel, who is of the Metropolitan ballet, was the charming *première danseuse,* and Guiseppe Bamboschek was the conductor.

On Sunday afternoon at the second presentation of Aida, the cast included Elsie Della Motta in the title rôle; Agnes De Lorme, as Amneris; Edward Ransome, formerly of the Metropolitan Opera Company, as Radames; Edward Albano, as Amonasro; Miss Neely, Messrs. Ruisi, Oliviero and Eugene Prosperone. Graham Harris made his New York début as an operatic conductor. He directed the singers and orchestra with consummate skill.

The principal rôles in the Sunday evening performance were taken by Lola Monti-Gorsey, who as Aida acquitted herself with histrionic ability and vocal brilliance. With her were Norma France, Pasquale Ferrara. Amato again played the rôle of Amonasro. Mr. Ruisi, Edgar Lamonte, Francesco Curci and Miss Neely were also in the cast. Mr. Bamboschek conducted this performance.

During the rest of the week Aida was scheduled to run through Wednesday evening, to be followed by a double bill of Cavalleria Rusticana and Pagliacci, starting on Thursday.

A. D.

DORIS DOE
Leading Contralto Metropolitan Opera Company
SEASON 1933-34 NOW BOOKING
Concert Management George Leyden Colledge
Steinway Hall New York

VASILY ROMAKOF
BASS-BARITONE
Concerts-Recitals
Concert Management ARTHUR JUDSON
113 W. 57th ST., N. Y. C.

ARTHUR ANDERSON
BASSO
Metropolitan Opera Co.
Concert Management Arthur Judson
113 West 57th Street, New York

JOSEPH OSBORNE
VIOLINIST
Address
Care of Musical Courier
113 West 57th St.
New York

FRIDA LEIDER
METROPOLITAN OPERA ASSOCIATION
Knabe Piano Victor Records

Music Notes From Coast to Coast

AKRON, OHIO.—Final recitals by music students have been the order of the day. Most recent have been the programs by the Musical Circle at the studio of Mary Triplett. An accomplished pianist, Mrs. Triplett is also a composer. Her compositions have been heard over radio station WADC in Akron, where she has appeared in joint recital with Cecil O'Brien, violinist.

Rena Wills arranged an elaborate recital by her pupils on June 1. This group is known as Les Étudients and are heard frequently.

The eleventh annual guest program of the Friends of Music Society drew an appreciative audience to First Congregational Church on May 31. These programs are given entirely by members. The group has a string quartet in its membership, which appeared in this concert. Edna Smith played the Beethoven Appassionata sonata; George Oplinger, organist, two Guilmant numbers. In celebration of the Brahms anniversary year, his Rhapsody for contralto solo and male chorus was sung by Jessica Freeman with the First Congregational Church Choir. The program committee in charge for the year was made up of Burton Garlinghouse, Mrs. Roy A. Ober and Arthur Carpenter.

George Gerhard Arkebauer, conductor, presented his Zion Lutheran A Cappella Choir in a program on June 4. Compositions of F. Melius Christiansen and Arcadelt's Hear My Prayer, O God were heard.

K. S. L.

BUFFALO, N. Y.—A program of organ music, comprising compositions by Bach, Brahms, Franck, Simonds and Karg-Elert was given by Robert Hufstader, in St. John's Episcopal Church for the Buffalo Chapter of American Organists. The performance exhibited a variety of taste in registration, clearness of technic and sound musicianship. In the Karg-Elert Fugue, Canzona and Epilogue, Mr. Hufstader had the assistance of a chorus of women's voices and Harriet Lewis, violinist.

Geraldine Kress, artist pupil of Mrs. John L. Eckel, was presented in an invitation violin recital in the Town Club, before a large audience, which was highly enthusiastic over the outstanding achievement and winning personality of this young artist. Godard's Concerto Romantique, the Tschaikowsky D major concerto, and a group of Spanish works called forth a number of encores in response to the insistent demands from the audience. Mrs. Peter Kress provided admirable piano accompaniments for her daughter.

At a meeting of the Poetry Society, the musical program was given by a violin ensemble under the direction of Mrs. Eckel.

A large audience attended the annual spring concert of the musical clubs of State Teachers' College in the auditorium. Edna Hurd directed the college orchestra. The Senior Girls' Glee Club led by Ruth Spier, the Junior Girl's Club by Louise McMahon, and the Men's Glee Club with Seth Clark, conductor, also participated in the program. Rosamond Abate and Vivian Schultz were the accompanists.

Jessamine Long, soprano, and Gordon Watkins, pianist, assisted by Althea Wilson, accompanist gave a delightful recital program, at the Town Club recently.

Emilie Yoder Davis' large class of piano pupils held a successful recital in Lafayette Community House.

First Settlement Music School gave its annual spring program in the parish house of the First Presbyterian Church. The pupils of various teachers acquitted themselves creditably.

R. Leon Trick has issued invitations to a concert to be given in Hotel Statler Ballroom by pianists from his studio. An interesting and novel program is offered of piano solos and eight-piano ensemble numbers. The participants are Helen Striker, Clara Mueller Pankow, Marjorie Wetter Ralls, Helen G. Townsend, Emilie Yoder Davis, Lillian Goss, Ethel Stark Hickman and Herman Moss.

Zorah B. Berry announces her list of attractions for the concert series in Consistory Auditorium next season. Opening with a recital by Lucrezia Bori, the list continues with Serge Lifar and his dance ensemble; Fritz Keisler; Richard Crooks and Rose Bampton in joint recital; the Vienna Choir Boys; Albert Spalding and Ossip Gabrilowitsch in joint recital; Sergei Rachmaninoff; and Lotte Lehmann.

L. H. M.

MIAMI, FLA.—The Aeolian Chorus (Bertha Foster, director), gave its last concert of the season recently to an enthusiastic audience. Miss Foster has always complete control of her singers and brings out the varicolored moods of the numbers, the voices blending excellently. The Aeolian Chorus was assisted by Evelyn Plagman Jones, pianist; Eda Keary Liddle, violinist; Jocelyn Sowers, violinist; Charles Staltman, flutist; Walter Grossman, cellist; Percy Long, baritone, and Joe Tarpley, accompanist.

The Miami Music Club closed its season's activities on May 18 with a luncheon at the Roney Plaza Hotel. Eda Keary Liddle has been the president for two years. The Music Club brought Rudolph Ganz, pianist; Benno Rabinof, violinist, and Attilio Baggiore, tenor, through the Civic Music Association this year. The new officers are: Grace Murray, president; Frances Tarboux, first vice-president; Rubye Showers Baker, second vice-president; Mrs. J. K. Shinn, third vice-president; Mrs. Louis D. Gates, recording secretary; Dr. Horton Held, corresponding secretary; L. A. Oates, treasurer; Beatrice Hunt, assistant treasurer; Mrs. Ralph Ferguson, librarian; Suzanne Dickson, parliamentarian; Eda Keary Liddle and Mrs. Ralph Fuzzard, directors.

The Mana-Zucca Club honored Vivian Laramore, poet laureate of Florida, recently at one of their meetings in Mazica Hall. Mrs. Laramore read two of her own poems. Others heard on the musical program were: Rubye Showers Baker, Warner Hardman, Doris Cromer, Frances Tarboux, Olive Pullen, Estelle Cromer, Beatrice Weinstein, Helene Williams, Winifred Kate James, Edna Burnside and Helen Amidon, Club guests were Polly McKibben, Joseph LaMonica and Mrs. S. Leroy Smith.

Hannah Asher, pianist and teacher at the University of Miami Conservatory, gave a joint recital with Sarah ReQua, contralto, on May 24 in Recital Hall. Evelyn Plagman Jones accompanied Miss ReQua. Both concert artists were received with enthusiasm by their Miami audience.

W. S. Sterling, head of the organ and composition departments of the University of Miami Conservatory, was honored on May 23 in the Conservatory Patio by members of the National Association of Organists. His compositions were featured on the program. These were The Octet dedicated to Hannah Asher, who participated in the performance. Three choral poems, Grief, Resignation and Joy, were interpreted by the Aeolian Chorus (Bertha Foster, director), the Louise Sterling Shelley dancers and the orchestra. Louise Sterling Shelley took the part of Grief, which was done with finished technic, showing her ability as an interpretative dancer. Thomas Wimston, baritone, gave two groups of Mr. Sterling's songs. Leonard Rose, cellist, offered two solos, accompanied by Evelyn Plagman Jones.

The Conservatory of the University of Miami (Bertha Foster, dean) announces the summer school, beginning June 12. The university will also hold its third summer session.

A. F. W.

SAN DIEGO, CAL.—Music Week was observed in San Diego under the chairmanship of Alice Warwick, president of the Music Teachers' Association, and with the coöperation of resident musicians, choral organizations, instrumental groups, schools and churches. Among the enjoyable features of the week was the musicale and tea given at the home of Alice Barnett Stevenson, composer. A climax was reached on Mothers' Day, when 200 children from the orchestras of the four junior high schools banded together in a concert at the Organ Pavilion in Balboa Park under the direction of Nino Marcelli, director of instrumental music in the schools. Thousands of listeners overflowed the Organ Pavilion.

A notable performance of Robin Hood was given at Russ Auditorium on May 19, by the Associated Students of the San Diego State College for the benefit of their campus fund. A cast including Sheldon Brockett, John Tyers, William Darling, Richard Bartlett, William Roberts, Alta Robbins, Carl Engler, Rena Case, Virginia Lee Porter and Phillys Barker, did excellent vocal and dramatic work, while the chorus and orchestra, under the direction of Deborah Smith and Fred Beidleman, performed admirably. Costumes and settings, contrived by the art department, were attractive and effective. A large audience attended.

Unique and interesting was the program given at the Church of the New Jerusalem, on May 12, by the young pupils of Gregor Agranoff, formerly director of the Hollywood Bowl Junior Orchestra. Many of these thirty children were under twelve years of age and both in ensemble and solo work played in a manner highly creditable. The assisting artist, Leonore Dresser, from the studio of Mrs. F. S. Bagg, possesses a soprano voice of richness and sympathetic quality, and sang with ease and effectiveness.

H. B.

I SEE THAT

Rosina and Josef Lhevinne have decided to spend the summer at Seal Harbor, Me., where a group of students will join them.

* * *

Ward-Stephens, organist, composer and conductor of orchestral and choral music, has been engaged as staff organist for WINS, and will play the Sunday and evening recitals originating in the rotunda of the Roxy Theatre, New York.

* * *

Marion Selee, mezzo-soprano of the Juilliard School, sang the title role in the concert version of Carmen with the William Smith College Choral Club and the Hobart College Glee Club at Geneva, N. Y., June 9. The concert was part of the twenty-fifth anniversary exercises at William Smith and was under the direction of Ruth Graham of the faculty of William Smith.

* * *

A program of music was given on June 4 at the Riverdale Tennis Club, Riverdale-on-Hudson, N. Y., under the direction of Mr. and Mrs. Richard McClanahan.

* * *

Open-air opera will be featured at the George Washington Stadium, New York, with the Board of Education's grant of a concession to the Commonwealth Grand Opera Company.

* * *

Among those selected by Temple University, Philadelphia, for academic distinction at its commencement exercises on June 15, is Edward Ellsworth Hipsher, assistant editor of The Etude, and nationally known authority on music education.

* * *

Henri Deering played in the Beethoven Series of the NBC network on June 4. He was heard in a quintet (woodwind and piano).

* * *

Grace Leslie will make her début at the Worcester, Mass., Festival on October 3 in a performance of Mendelssohn's Elijah.

* * *

Rudolph Reuter, pianist, has been reëngaged for a recital next season at Wisconsin Rapids, Wis., under the auspices of the Civic Music Association.

* * *

Aristo Mizzi, Greek tenor, was heard in a program of operatic music at an invitation recital given by him on May 28 at the St. Moritz Hotel, New York. He sang arias by Halevy and Puccini, accompanied by George Varson, who also played piano solos by Albeniz and Granados.

* * *

Harry Davis, pianist, gave a recital at the Barbizon, New York, May 26, his program containing works by Schumann, Chopin, Brahms, Liaponoff and Nin.

* * *

Eleanor Everest Freer's opera, Legend of the Piper, is scheduled for performance at the Little Theater, on the Enchanted Island at the Chicago Exposition, the week of July 16.

* * *

Hans Merx left for Germany recently, his principal engagement there being to sing at the Radio Station in Berlin, and later in Amsterdam, Holland. After this he will make visits to the principal watering resorts.

John Welsh, American composer, was represented with songs and piano works over Station WHN on May 31, Lou Schmitt and Frances Roselli, singers of duets, featuring his Ah, Beloved and Dear Cecilia, accompanied by Lulu Q. Weyant, pianist. The latter also played It Is September, a piano solo with variations.

* * *

Mary Lansing, contralto, until recently located in Georgia, has fulfilled several radio engagements in the metropolis.

* * *

The Long Island Symphony Orchestra (George J. Wetzel, conductor), will play a request program at the Flushing (L. I.) High School on June 14.

* * *

Georgia McNally, contralto, was heard on June 10 at the Allied Arts Foundation. Besides being a singer, composer and author, Miss McNally is also an educator. Her natural history works are used as text-books in schools on both continents.

(*Continued on page 20*)

MARGARET HERNDON
CONTRALTO—HARPIST
Concert and Radio Artist
Westminster Choir School, Princeton, N. J.

MICHAEL RAGGINI
TENOR
RADIO—OPERA—CONCERT
Address: Musical Courier, 113 W. 57th St., N. Y.

J. ALDEN EDKINS
Bass-Baritone
NBC Artists Service, 711 Fifth Avenue, New York

BERTHA NICHOLAS
Mezzo-Soprano
RADIO ARTIST
Address: Care of Musical Courier, 113 W. 57th St., N. Y. C.

BELLE FORBES CUTTER
Soprano
Columbia Artist — Station WBBM

FLORENC WATKINS
SOPRANO — RADIO ARTIST
Teacher of Artistic Singing
828 Orchestra Bldg., Chicago, Ill.

DONALD BELTZ
BARITONE
RADIO—OPERA—CONCERT
Address: NBC, 711 Fifth Avenue, New York City

ROSARIO BOURDON
CONDUCTOR

PAULINE HAGGARD
RADIO ARTIST AT THE PIANO
Address care of Musical Courier
113 West 57th St., New York

AGNES ANDERSON
CONTRALTO
RADIO ARTIST
Address care of Musical Courier, 113 West 57th St., N. Y.

YOLANDA NORRIS
SOPRANO—RADIO ARTIST
Address: 131 East 57th St., New York City

RUTH BODELL
SOPRANO
STAGE — RADIO
Address care of Musical Courier, 113 W. 57th St., N. Y.

HARALD HANSEN
Tenor
1416 Steinway Hall, New York

RAYMOND LEE
TENOR—Radio Artist
Address care of Musical Courier
113 West 57th Street New York

ADOLF SCHMID
CONDUCTOR—ARRANGER
C/o G. Schirmer, Inc., 3 E. 43rd St., New York

REX SHERIDAN
BARITONE
Radio—Concert Artist
Address care of Musical Courier, 113 W. 57th St., N. Y.

TITO CORAL
BARITONE
STAGE—RADIO—CONCERT
Address care of Musical Courier, 113 W. 57th St., N. Y.

EDA KROITZSCH
AMERICAN SOPRANO
Specializing in Lieder—Available for Concert and Radio
Apply STUART ROSS, 260 West End Ave., N. Y.

BUDDY DANIELS
VIOLINIST on KFI—KFJ
also known as ROBERTO IDA in the concert field
Mgt.: Clara Dellar, 19 E. 80th St., New York

JACK PARKER TENOR
Address: Musical Courier
113 West 57th St., N. Y.
Phone Oakwood 0957

JULES HERBUVEAUX CONDUCTOR
Address
2522 Iroquois Road
Wilmette, Ill.

WILLIAM DALY CONDUCTOR
Address NBC
711 Fifth Ave.
New York

I See That

(Continued from page 19)

Alma Witek, violinist; Antonia Brico, pianist, and Leonidas Coroni, baritone, collaborated in solos and ensemble numbers under the direction of Leila H. Cannes at the Governor Clinton hotel, New York, June 4.

* * *

President Mary W. Cutajar invited members and friends of Soloists Musicales to an informal musicale and reception at the Gunin Studios, New York, June 3. Gene Greenwell, baritone; Edith S. Stilling, Marchese de Kerosett, and Gilbert Maxwell read their own poems, and among the guests were Florence Foster Jenkins and Mme. Polifeme.

* * *

Lotta Roya, soprano, will teach voice in Scranton, Pa., for ten weeks, beginning July 1.

EUROPEAN

LOUIS BACHNER
VOICE
Teacher of Sigrid Onégin, Heinrich Schlusnus
Pariserstr. 39 Berlin, Germany

FRANCOIS LANG
PIANIST—In Europe 1933-1934
Léon Delort, Manager, 252 Fbg. St. Honore, Paris.

VIRGIL FOX American Organist
178, Boulevard Malesherbes
Paris (XVII), France

GERARD HEKKING
VIOLONCELLIST
Concertizing in Europe 1933-34. Pupils accepted.
19, rue Ampère, Paris Tel.: Wagram 32-13

VIOLA MITCHELL
VIOLINIST
IN EUROPE 1933-1934

FRANCESCO MERLI
TENOR—SAN FRANCISCO OPERA
Columbia Records

OLGA CARA
INTERNATIONAL TEACHER OF PIANO
French Translator of Modern Piano Playing by Gieseking
Studio: 128, rue La Boetie, Paris, France
Phone: Balzac 26.80

IVOR NEWTON
ACCOMPANIST AND COACH—Associated as Accompanist with Chaliapin, Tetrazzini, Calve, Melba, Gerhardt, Claire Dux, Matzenauer, Supervia, D'Alvarez, Richard Crooks, John Charles Thomas, Schorr, Melchior, Ysaye, Morini, and Casals.
Studio: 93 Cornwall Gardens, London, S. W. 7, England

WILLIAM CLARK OPERA—CONCERTS
AMERICAN TENOR
Address:
Fascist Agency of the Spectacle, Ugo Foscola 2, Milan

MABEL LANDER
PIANOFORTE SCHOOL
LESCHETIZKY METHOD
67 Baker Street, London, W. 1.

JOSÉ FIGUEROA
Violinist, Teacher at the Ecole Normale
Private Lessons
Address 110 Boulevard Malesherbes, Paris (17), France

MME. N. de CHESSIN
COMPLETE VOCAL TRAINING
Voices Restored—All Vocal Faults Corrected
Special Finishing Courses for Artists
4 rue Brochant, Paris, France

WINSLOW CHENEY CONCERT ORGANIST
6 rue de Chatillon
Paris XIV

EISENBERG
VIOLONCELLIST
Europe 1932-1933
Management: Kiesgen & Ysaye, 252 Fbg. St. Honoré, Paris

ELSA KAREN CORTOT METHOD
Pianist-Teacher
MYRA HESS: "I have been much impressed by Elsa Karen's remarkable gift for teaching."
29 Lansdowne Road, London, W. 11

NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

Bach's Orchestra, by Charles Sanford Terry.

Mr. Terry needs no introduction to serious persons who read books on music and musicians. His Bach, A Biography, is well known as the product of an authoritative scholar, and has become a standard work. Bach's Orchestra is the current publication from the Terry pen; and his The Music of Bach will make its appearance from the press before these lines are printed.

The objects sought by the author in Bach's Orchestra, cannot be more clearly stated than in his Preface, and may be briefly summarized as follows: The two main theses of this volume are, firstly, the constitution of the orchestra for which Bach wrote and the nature of each instrument, and, secondly, the local conditions by which Bach—above all an "occasional" composer—was controlled, often hampered. The former theme is surrounded by obscurities, for of all the masters, Bach especially spoke through voices silent in the modern orchestra. His prescriptions were often unprecise, and form a constant source of debate and controversy today. The author here seeks to clarify these obscurities.

Mr. Terry also says that his exposition will doubtless give rise to further discusssion in Bach circles, but the reader feels that the facts in the present volume will brook practically no refutation, for they are based on deep knowledge and intensive research. The titles of the works which Mr. Terry gives as his reference sources, constitute a closely printed list covering two and a half pages in his book.

Chapter I is called The Local Background and treats arrestingly of Bach's musical and personal life, and of the period which formulated his artistic tendencies, fructified his genius, and realized his immortal productions. Other chapters discuss the trumpet, horn, cornet, trombone, timpani, flute, oboe, bassoon, strings. A separate section is devoted to the Continuo (Bach's own appellation, as opposed to the use of the term, Basso continuo), essentially "the accompaniment," to which keyed, string, and wind instruments made their contribution in accordance with certain recognized conventions.

It is not possible, in this news review, to give even an approximate idea of the wealth of vital and informative material in the Terry book, or to make clear how thoroughly the author has elucidated the ethical, æsthetical, and musical-selective processes in the creational activity of Bach. Narrative and analysis are combined artfully; and many musical examples, tables, and pictorial illustrations help to ease the solidity of the text. The index pages alone are a library of enlightenment, especially in helping the reader to locate every instrument in every measure of the Bach compositions. Mr. Terry has made a notable and enduring contribution to musicology, and one which the earnest Bach lover and student cannot afford to overlook. (Oxford University Press; Agents in U. S. A., Carl Fischer, Inc., New York.)

Poema, for piano, by Alfonso Leng.

Armonias Campestres (Portico), for piano, by S. Negrete Woolcock.

Quietud, for voice, by Carlos Isamitt.

The foregoing compositions come from Santiago, in Chile, and demonstrate that the atonal influences in music have caught also our South American colleagues. One expects marked Spanish expression from them, but the examples before me show not the faintest trace of the tendencies of Albéniz, Granados, Infanta, or de Falla, but rather of Milhaud, Schönberg, and Debussy.

Poema has some vagueness and is broken up somewhat too much in metre 2-2, 1-2, 3-2, but concerns itself with a definitely wistful line of feeling. The Portico shows more practised balance and makes an appeal of pronounced beauty, even if the suffused loveliness recalls eloquently a certain opera known as Pélléas and Mélisande.

It is difficult for the American reviewer to judge a song like Quietud, for the text is in Spanish. The music moves uneasily through shifting keys, the piano accompaniment giving the vocal part no cues.

The three compositions are printed rather badly on plain white paper of an inferior grade. (Ediciones de la Revista Aulos—Auspiciadas por la Facultad de Bellas Artes de Universidad de Chile.)

Zwölf Kleine Negerlein und Andere Geschichten, op. 30; songs (for medium voice) with piano accompaniment, by Wilhelm Grosz; texts by Hans Reimann.

"Twelve Pickaninnies and Other Tales" is the equivalent translation of Grosz' title. Six songs in all, the "other tales" being The Zebra; Telephonic Order; The Belated Easter Rabbit; Deceitful Poem; The Transformed Sparrow.

Delightfully humorous little parodies, with piquant musical settings in the most tuneful manner of Grosz, Viennese composer, who is that rarest of all apparitions—a truly melodious modernist. He has exactly caught the playful spirit of the Reimann verses. The miniature cycle would be a gay spot in the recital program of gay singers who know how to handle whimsical, witty delivery. The title page is drolly decorated with a border picture of the twelve *Negerlein.* (Universal Edition, Vienna; American agents, Associated Music Publishers, Inc., New York.)

Gigue, for piano, by William Busch.

A scherzo-like and decidedly Mendelssohnian three-page bit, in fast tempo, with a jolly theme and old-fashioned harmonization. Fairly difficult because of cumulative chord and octave construction. (J. & W. Chester, Ltd., London.)

Sonate, for flute and piano, by Jacques Beers.

Cast entirely in ultra-modern manner, as regards tonality, themes, and harmonic freedom. The working out is consistent musically. There is no effort to placate those who prefer music of quicker and easier appeal. Graciousness seems absent from this Sonate; its subjects are dry; its colorings, bleak. The work is dedicated to Mrs. Elizabeth Sprague Coolidge. (Editions Max Eschig, Paris.)

(Continued on page 22)

Gilbert Ross' Summer Schedule

Gilbert Ross, American violinist, on the music faculty at Cornell University, Ithaca, N. Y., is to be at Cornell during July for the summer session of the department of music.

GILBERT ROSS

He will fulfill engagements in Chicago, Madison, Wis., and other cities in the Middle West late in August.

Next season Mr. Ross plans to devote part of his time to concert engagements under the direction of Management Ernest Briggs, Inc., appearing in the Middle West prior to the first of the year and in the South during January.

While still in his teens, Mr. Ross received the diamond medal of the Chicago Musical College where he studied with Leon Sametini for four years), made a tour of Europe which included an engagement with the Berlin Philharmonic Orchestra, and appeared in New York recital. A second tour of Europe followed, and then came appearances with the Chicago Minneapolis and Syracuse Symphony orchestras.

Activities in Paris

(Continued from page 7)

M. Chaffard-Simé, director of the Dijon Opera, has been appointed director of the Metz Opera.

The choir of the American Church in Paris (under the direction of Archibald Sessions, organist) recently gave Harvey Gaul's The Holy City.

William Martin, American tenor of the Strasbourg Opera, recently closed an active season in which he sang Faust, Carmen and Méhul's Joseph, the first performances (in Strasbourg) of Debussy's Enfant Prodigue and Leoncavallo's Pagliacci. He also was guest artist in Carmen at Baden-Baden. Mr. Martin has been reengaged at the Strasbourg Opera for next season where, in addition to his usual repertoire, he will appear in Pélléas et Mélisande and Marouf.

Gerard Hekking, cellist and professor at the Paris Conservatory, presented several of his pupils in recital in the theatre of his Paris home.

Rossini's Barber is being given at the Paris Opera on a revolving stage, and new scenery and costumes by Martin.

Candidates for the Rome Grand Prize are Henriette Roget, Marcel Mirouze, Planel, Henri Challand, Marcelin and Vuillermoz.

A Manuel de Falla Festival will be given in Paris June 8.

Celebrations in honor of the twenty-fifth anniversary of Rimsky-Korsakoff's death have been given in Leningrad.

IRVING SCHWERKÉ

Gaetano Bavagnoli Passes

MILAN.—Gaetano Bavagnoli, conductor at the Metropolitan Opera House in New York in 1915, died here on June 5. He was fifty-one years old.

Bavagnoli was born at Parma, Italy, and before his engagement in New York had been a conductor in Turin, Buenos Aires and Bucharest. Later he became orchestra leader at the Royal Opera in Rome and for a season also conducted in California.

Bruce Carey Chosen to Lead Bach Choir Next Year

BETHLEHEM, PA.—At a meeting of the directors of the Bach Choir, Bruce Carey was unanimously reappointed to conduct the organization next year. Mr. Carey on May 13 last led the successful performance of the Mass in B minor given as a memorial to the late Dr. J. Fred Wolle, founder and for many years the conductor of the choir.

DELLA BENNI NOW SINGING IN ITALY
Address
Hotel Diana, Milan

HOWARD-JONES:SAMMONS SCHOOL OF MUSIC
Training on original lines by these two famous concert virtuosi. Apply Secretary, Wigmore Hall, London, W. 1.

PAUL KAUL & SON
VIOLIN MAKERS
Old Instruments Restored
Kaul violins played and endorsed by famed internationally known virtuosos—Lucien Capet, Georges Enesco, and others.
50 rue de Rome, Paris, France

Press Comments

PAUL ALTHOUSE

Paul Althouse, tenor of the Metropolitan Opera Company, recently sang in a concert presentation of Saint-Saëns' Samson and Delilah with the Cadek Choral Society at the Chattanooga (Tenn.) May Festival. The Chattanooga Times said: "Mr. Althouse gave a forceful representation of Samson. The noted tenor received tremendous applause, following the love scene with Delilah at the end of the second act." The Chattanooga News: "Mr. Althouse was a magnificent Samson. His powerful tenor voice of exquisite tone quality expressed convincingly the emotions of the Jewish leader, which during the course of the opera run the entire gamut of human feeling. Though the story was given without the scenery and costumes of the opera, Mr. Althouse's dramatic ability, together with his beautiful voice, recreated Samson for his audience and made him live again."

Reviewing a recital appearance of the tenor on the night preceding the Saint-Saëns performance, the Times critic wrote: "Mr. Althouse, a tenor robusto, has a wide voice range. Endowed with keen interpretative powers, the tenor expressed through the medium of his voice moods that were contrastingly dramatic, plaintive, rollicking and whimsical." The News: "Mr. Althouse, whose voice has been likened to that of the immortal Caruso, has a voice of rich and beautiful quality and remarkable range and sings with the convincing artistry of the truly great musician that he is."

ETHEL LEGINSKA

The first Madam Butterfly performance conducted in Havana by Ethel Leginska was so successful that a second one was given the following day. In a lengthy review on May 6 El Mundo said as follows: "The fact is that these artists have worked with such perseverance and such faith and that Mme. Leginska has coached them in the rehearsals with such a wholesome and enthusiastic will, that the outcome has been a performance deserving the highest praise and worthy of our culture. . . The choruses trained by Leginska were excellent and the work of the orchestra under Leginska's expert baton was imponderable, interpreting correctly every passage of Puccini's score."

Conchita Gallardo wrote in El Pais: "Ethel Leginska is not only a fully competent conductor endowed with profound musical knowledge, ample experience and remarkable talent but also a vigorous, sincere and grand artistic temperament which gives her unusual magnetism when, wielding her baton, she brings out the fine points of the score. Last night Mme. Leginska, in the presence of the brilliant audience that filled the National Theater, obtained perhaps the most significant triumph of her career, as the thundering applause with which the splendid performance was received spelt more than approval and satisfaction at the artistic outcome; it expressed also the gratitude of a people to the one who had made their artists triumph."

GUY MAIER AND LEE PATTISON

The first joint appearance of Guy Maier and Lee Pattison since their decision to resume partnership, was at the Ann Arbor (Mich.) Festival, when they performed Bach's concerto for two pianos and Leo Sowerby's ballad, King Estmere. Commenting on their return on this occasion, the Detroit News said: "Everybody rejoices that they are together again. They are the finest two-piano team of these times. They completely captivated everybody present with a Bach concerto and a novelty by Sowerby. The concert stage has nobody else like them." The Detroit Times declared that "The audience went mad over them"; and the Ann Arbor News called them "the ultimate in ensemble."

LEON CARSON

The Sixth Annual Hour of Song was presented by the artist-pupils and students of Leon Carson at the Spring Garden School Auditorium, Nutley, N. J., on May 23. Among those appearing were: Elsa Dwyer, Marie McGoey, Doris Miller, Ruth Bucher, Arnold Unger, Gertrude Zitzmann, Winifred Parker, Florence Carr, Alvin Jaekel, Helen Kruge, Constance Clements Carr, Henry Haberle, Margaret Russell, Grace McManus Smith, Ethel Bennett and Betty O'Neill Scott. Vera Kerrigan supplied sympathetic accompaniments.

According to the Nutley Sun: "This affair, which has long since established itself as one of the important musical events of the local season, was attended by a large and enthusiastic audience of music lovers from Nutley, the Oranges, Newark, Montclair, Maplewood, Passaic and surrounding towns. The stage decorations of spring flowers and greens, together with the simple hangings and colorful lighting effects, combined to make a simple but strikingly effective background and setting for the performance and for the beautiful, contrasting gowns of the young women.

"A diversified and cleverly balanced program gave evidence of the broad scope of work that is being done in the Carson studios, both from the standpoint of vocal instruction and that of the acquiring of repertoire. The young students indicated a firm grasp of the fundamentals of correct singing and gave promise of splendid future progress, while the more mature artist-pupils exhibited a fluency of tonal production and a command of interpretation, poise, and a noticeably fine enunciation of the foreign and native languages. The diction throughout was especially commendable. Many of those whose names are familiar on these recital programs showed a marked improvement over previous appearances. The groups of classic, operatic, modern and oratorio selections and Lieder were interspersed with duets and a women's trio."

FREDERICK R. HUBER

When Frederick R. Huber, municipal director of music in Baltimore, Md., was awarded, on June 2, one of three 1932 medals of the Advertising Club of that city for outstanding achievements in his respective field, the reasons governing the award to Mr. Huber were given as follows:

"Because in the face of a third year of depression he has succeeded in retaining every activity of the Department of Municipal Music. He has won the support of municipal authorities and public so that the Baltimore Symphony Orchestra concerts and also the City Colored Orchestra and Chorus have been carried on uninterrupted.

"Because while other cities were abandoning cultural programs, he brought back to Baltimore the Metropolitan Opera Company for its thirteenth consecutive season, even in the face of the bank holiday which occurred at that time.

"Because during the past year he correlated great works of art in the realm of painting with those of music at the Young People's Concerts.

"Because as director of WBAL, he has offered the facilities of that station especially to programs to reinforce public morale in times of stress, reaching his strongest association with various municipal and civic movements. Over this station the Baltimore Symphony went on a coast-to-coast radio hookup for the first time and due to his activity.

"Because his efforts in behalf of municipal musical activities in Baltimore have inspired Kenneth S. Clark of the National Bureau for the Advancement of Music, to write on these activities a small volume which drew the attention of the country to Baltimore."

NANA GENOVESE

Nana Genovese presented some of her singers in recital at her home in Tenafly, N. J., on May 25. Among those appearing were: Myrtis MacDonald, soprano, Rose A. Orengo, mezzo soprano, Dorothy Seeger and Beatrice Flynn, lyric sopranos, and Gladys Yates, dramatic soprano. Dolores Cassinelli, radio singer, contributed several numbers. At the request of those present, Mme. Genovese sang several songs. Of her singing the Northern Valley Record said: "Ouvre Tes Yeux Bleu, Massenet; and an aria from La Bohème, Leoncavallo, were given by request. This last number was outstanding on the program, Mme. Genovese having been personally coached by the composer while in Italy. Upon insistent demands for an encore, Mme. Genovese sang the ever popular Habanera from Carmen, a number in which Mme. Genovese was most popular in her appearance as Carmen during her operatic career." The same paper called it "one of the most artistic musical events of the season."

BUDAPEST STRING QUARTET

Following an appearance in Paris in April of the Budapest String Quartet, the Revue Musicale had this to say: "The concert of the Budapest String Quartet, that young and fine ensemble, took place at the home of Count de Miramon Fitz-James, before *tout* Paris—musicians, critics and the elite of amateurs. Without a doubt they are the finest quartet in the world today. Their marvelous technic, their tone quality and sonority is unequalled. Let us hope that we may hear these grand artists soon again before our public."

ALBERTO JONAS

Two artist pupils of Alberto Jonás of New York won praise from the press in their respective recitals in Philadelphia and Memphis. The Philadelphia Ledger heads its lengthy review of Erl Beatty's program with words that epitomize the character of the recital: "Beatty Recital Admirable". The Bulletin writes: "Erl Beatty delighted an appreciative audience in a recital that was notable for the technical excellence of the pianist and by the variety of the program." Mr. Beatty is one of two assistants of Mr. Jonás in his classes in Philadelphia which have been held once a week for the past fourteen years.

In Memphis, Eugenia Buxton presented a program that ranged from the Symphonic Etudes of Schumann to the Petrouchka Dance of Stravinsky. The Memphis Evening Appeal comments thus: "The program as a whole was an exciting demonstration of keyboard pyrotechnics. To those of us who had not heard Miss Buxton, it was amazing to find such a superb artist in one so young." The Scimitar: "The applause that stormed the hall was not the mere courtesy paid to a talented Memphis pianist, but was the genuine, enthusiastic tribute that a gifted concert artist compelled."

HILGER TRIO

The Hilger Trio appeared at the University of Kansas School of Fine Arts, Lawrence, Kans., on May 12. The Daily Journal-World commented in part: "Seldom, if ever, has a more satisfying ensemble group appeared at the University. The three young women, Maria, the violinist, Elsa, cellist and Greta, pianist, amazed and electrified the audience with their brilliant solo and concerted work. Through years of musical association they have developed an understanding each of the other that made their playing together all that could be desired."

The Hilgers played the Beethoven triple concerto with the school orchestra on June 9, a reëngagement.

Mojica to Sing in Los Angeles

José Mojica, Mexican tenor, will return from his European concert tour to sing at the Greek Theatre in Griffith Park, Los Angeles, Cal., August 16, in Ed Perkins' second annual Celebrity Concert Series. The Los Angeles Woman's Symphony Orchestra will open the series on August 2, and the Collenette Ballet of Pasadena is to appear there on August 9. Negotiations are under way to present Chaliapin on August 23. This will be Mojica's only appearance in Los Angeles this year, as he is booked for recitals in Japan, the Philippine Islands and Honolulu in the autumn.

Mojica has recently given twenty concerts in Europe and the Near East under Mr. Perkins' management. His tour included engagements in Berlin, Istanbul, Sofia, Salonica, Athens, Cairo and Alexandria. This month he is singing in Bucharest, Warsaw, Riga, Stockholm and Copenhagen. Troy Sanders, pianist, is accompanying him.

In addition to a new program of Mexican and Spanish selections, Mojica will sing Greek and Egyptian folk songs at the Greek Theatre on August 16. Mr. Sanders will introduce for the first time in America some ancient Byzantine music especially arranged for him by Munir Nureddin, Istanbul composer.

Thalberg Sails

Marcian Thalberg, Swiss pianist, is sailing for Europe the early part of this month. Mr. Thalberg has concluded a season of teaching at the David Mannes School of Music, New York. His artist-pupils have given a number of recitals and he himself has appeared in concert.

GADSKI OPERA SCHOOL
Under the direction of CHARLOTTE GADSKI-BUSCH
INSTRUCTION IN VOCAL AND DRAMATIC INTERPRETATION
Goethe Str. 39, Berlin-Zehlendorf West, Germany

FREDERICK SCHLIEDER
Studio: 27 West 72nd St., New York Tel. TRafalgar 7-4200
CREATIVE MUSIC EDUCATION
Summer Courses

LUELLA MELIUS
Victor Records
Steinway Piano
WOR-RADIO

RALPH LEOPOLD
PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
5525 Blackstone Ave., Chicago

JULIA PETERS
Soprano
Concert Management
GEORGE LEYDEN COLLEDGE
113 W. 57th St., New York
Circle 7-1963

ROSA PONSELLE
Exclusive Management:
LIBBIE MILLER
113 West 57th St.
New York City
Victor Records
Knabe Piano

RUDOLPH GANZ
Management
NBC ARTISTS SERVICE
711 Fifth Ave., New York
Steinway Piano
Duo-Art Recordings *Victor Records*

YOUR LOCAL DEALER
is trying to serve you
ORDER THROUGH HIM

The World's Greatest Musical Weekly
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25; 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50 Foreign, $6.25

NEW PUBLICATIONS

(Continued from page 20)

Six Partitas, for piano, by Johann Sebastian Bach; revised and edited by August Schmid-Lindner.

In this day of renewed interest concerning Bach and his works, the present two-volume publication is timely, and particularly useful because of the painstaking labor which August Schmid-Lindner, a noted and thorough musician, has put into his part of the edition. The music is carefully annotated with an arresting introductory essay, and explicit directions (in German) contained in sixteen pages of supplement supplied separately with the six Partitas. The fingerings, dynamics, accentuation, delivery, and ornamental execution, are minutely explained in the supplement. The Partitas themselves (the official op. 1, of Bach) need no additional words of admiration in this review. The two volumes are adorned on inner pages with a facsimile of the original title plate used by Bach when he published the Partitas in 1731. (Universal Edition, Vienna; American agents, Associated Music Publishers, New York.)

Blithe Bells, for piano, by Percy Grainger.

Following the current fashion of transcribing Bach, Percy Grainger has made a piano version (he calls it "a free ramble") of the master's "Sheep may graze when a goodly Shepherd watches over them," from the secular cantata, "Was mir behagt, ist nur die munt're Jagd."

Mr. Grainger says further, in a printed note: "The ramble is colored by the thought that Bach, in writing the melody in thirds that opens and closes the number, may have aimed at giving a hint of the sound of sheep bells."

The transcription is in two examples, one with wide stretches (plenty of tenths) and a simplified version. The directions and markings for expression and delivery are in Mr. Grainger's customarily novel and painstaking style, the melody frequently being in enlarged print, and traced with dotted lines from note to note. Bach, I need not add, gets reverent and scholarly treatment from Mr. Grainger. (G. Schirmer, Inc.)

BOOK

Reviewed by Horace Johnson

My Brother Stephen, by Morrison Foster.

The memorial committee at Foster Hall in Pittsburgh, Pa., have reissued this small volume of biography written and privately published in 1896 by Stephen Collins Foster's brother. Through the generosity of Evelyn Foster Morneweck and William B. Foster, daughter and son of Morrison Foster, the committee has contributed to those bibliophiles who are interested in securing and disseminating knowledge of the life and work of the American composer of Way Down Upon the Swanee River and Old Folks at Home.

In terse, straightforward fashion, Mr. Foster has told the genealogy of both his parents, presented definite character pictures of his father, mother and brothers, described the building of their homes and the events of Stephen Foster's birthday of July 4, 1826.

The book also gives information about Foster's early childhood expressed in anecdotal manner and how he happened to publish his first song, Open Thy Lattice, Love, when the composer was only sixteen.

From then, until his death in 1864, success came rapidly to Stephen Foster, his fortunes cannily supervised by his commercially-minded brothers. (Foster Hall Collection of Fosteriana.)

Reviewed by R. M. Knerr

For Mixed Voices

English Folk-Songs, freely arranged for unaccompanied chorus by R. O. Morris.

Four characteristic traditional numbers from a collection of six which have been arranged by the noted English musician. Seventeen Come Sunday and Tarry Trousers are for four-part mixed chorus. They are lusty, wholesome love songs, the first with a forthright, diatonic quality, and a rousing refrain of "Rum dum day, etc.," which stresses the nautical character of the supposed singer, a jolly seafaring man. Tarry Trousers is more plaintive and chromatically colorful, with a vivid imitation of a dialogue between mother and daughter, the latter expressing her preference for her sailor sweetheart to a staid farmer.

Brisk Young Sailor and The Lawyer are arranged for two semi-choruses of four mixed voices each. The first is given in two versions, both exquisite in their naïve, plaintive love sentiment. The Lawyer is simpler, relating the story of the lass who turned down an affluent legal wooer for a poor lover. In both numbers the charm lies in the unconscious artistry of the extremely unaffected ditties. There is a piano part for practice purposes. (Oxford University Press, London; sole agents in U. S. A., Carl Fischer, Inc., New York.)

Songs

Charm Me Asleep, by Wilfrid Sanderson; words by Robert Herrick (1591-1674).

A simple setting of the apostrophe by the old Cavalier poet (better known as To Music), in which he invokes the healing power of the tonal art to soothe his fevered brow. The delightful quaintness of the lyric is mirrowed in music of a sturdy diatonic cast, which yet suggests something of the minor cadence and rare modal beauty of Tudor melody. The accompaniment embroiders the vocal part with free-flowing arabesques. It is a number that requires a smooth legato style in the singer. Issued in G (range, to E) and C (range, to A.) (Boosey & Co., Inc., London and New York.)

Between the Sunrise and the Blue, by Gustav Klemm; words by Adele Marie Shaw.

An American composer well known for his compositions in the vocal and instrumental fields, Mr. Klemm gives us an impassioned love song in somewhat sentimental vein. The melody is a rhapsodic, free-flowing one, with musicianly touches that save it from being too obviously sugary. Indeed, the number has a sincerity and a warm lyric note that do much to compensate for a rather lush text. A tenor of ringing voice could make quite an effect with it. Published in C and E flat. (Boosey & Co., Inc., London and New York.)

For Piano (Elementary)

Several elementary teaching pieces of simple style, published in a bright and cheerful format, with introductory directions for playing, and explanations of the signs and abbreviations have been added to the Carl Fischer catalogue.

Echo from the Hills, Intermezzo, by Renée Miles.

A sharply marked rhythm (6/8 time, C major) makes this number attractive for the young player. The melody imitates the voices of children calling out a characteristic "hallo," with the next measures providing the echo an octave higher. (Carl Fischer, Inc., New York.)

The Dancer, Valse Petite, by Maxim Littoff.

A simple waltz measure (F major), with the melody originally given to the left hand, and later providing exercise in arpeggio playing and crossing of hands. (Carl Fischer, Inc., New York.)

Novelty is found in two Schirmer issues:

Giant!, piano piece with words by Master Peter Hansen and music by Katherine Allan Lively.

Sing Toy, piano piece with melody by Marjorie Scott, and words and arrangement by Katherine Allan Lively.

These numbers by Miss Lively ought to provide some merry moments for the young pianist and deprive study of many of its horrors. Giant! has a march-like, lumbering theme (2/4 time, F major) in which some of the notes are sounded alternately in the treble and the bass with three fingers clumped on a single key.

Sing Toy is, of course, "Japanese" in character, with the familiar staccato pattern in a pentatonic scale. It is charmingly animated. The words in both cases ought to make the music much more real to young players. Their use is based on a sound pedagogic principle. (G. Schirmer, Inc., New York.)

For Violin and Piano (Elementary)

Dancing Sunbeams, Intermezzo, by Albert Parker.

This sprightly piece has two contrasted sections, the first in D major, the second in B major. For two strings, with use of four fingers. It is in 6/8 time and provides practise in playing eighth notes followed by rests. (Carl Fischer, Inc., New York.)

GEIGER-SHANKMAN

Well Known Concert Pianists
Six Times Weekly over WMCA and WPCH
Address
WMCA Broadcasting Studios
1697 Broadway, New York
Tel. COlumbus 5-5661

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Special Summer Course June-July
706 Steinway Hall New York City

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

CAROLINE THOMAS
SOPRANO
Concert Management GEORGE LEYDEN COLLEDGE 113 WEST 57ST NEW YORK, N.Y.

Summer Session
June 19 to July 29
PEABODY CONSERVATORY
OTTO ORTMANN, Director
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. Circulars Mailed.

ENZO DELL'OREFICE
Coach of CARUSO
Voice—Repertoire—Grand Opera
Studio 7-2, Hotel Ansonia, N. Y. SUa 7-3300

LAWRENCE COLLEGE
CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Summer Session
June 26—August 5
Special 4 Weeks Period
for Band & Orchestra Leaders
June 26-July 22
Carl J. Waterman, Mus. D., Dean

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Public School Music Course in conjunction with Western Reserve University
SUMMER TERM June 19 to July 29, under regular Faculty.
BERYL RUBINSTEIN, Director 2606 Euclid Avenue, Cleveland, Ohio

OBERLIN CONSERVATORY *of* MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with
OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

GUTIERREZ
Teacher of Singing
Specialist in Voice Building
320 East 42nd St., N. Y. C. MOhawk 4-8360

GUILMANT ORGAN SCHOOL
DR. WILLIAM C. CARL, *Director*
ORGANISTS TRAINED AS EXPERT CHOIR MASTERS
Write for Catalogue 51 Fifth Avenue, New York

JEANNE DUSSEAU
SOPRANO
Management:
COLUMBIA CONCERTS CORPORATION
of Columbia Broadcasting System, Inc.
113 West 57th Street, New York City

LOLITA CABRERA GAINSBORG
COMPOSER—PIANIST—INSTRUCTOR
Available for Lecture Recitals
— STUDIO —
9 WEST 16th ST. NEW YORK CITY
Phone SCh. 4-0728

GEORGE F. BRIEGEL, Inc.
Band and Orchestra Music Specialists
Send for Bulletins
1674 Broadway, New York

Buy From Your Local Music Dealer

COMMUNITY CENTER CONSERVATORY OF MUSIC
ARIEL RUBSTEIN, Director
270 W. 89th St., New York City
SChuyler 4-1400
Violin Classes: Mishel Piastro, Raphael Bronstein, Theodore Katz, Boris Koutzen, Mordecai Dayan.

The World's Greatest Musical Weekly

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive weekly review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 113 West 57th St.
New York, N. Y.
For enclosed $5.00 send the MUSICAL COURIER for one year and include the dictionary.
Trial offer: 3 months $1.25 6 months $2.50.
Name .....
Address .....
City .....
Canada, $8.50. Foreign, $6.25

Personalities Prominent in the Ann Arbor May Festival

DR. FREDERICK STOCK and EARL V. MOORE
the festival conductors.

JASCHA HEIFETZ

HOWARD HANSON (left) and EARL V. MOORE (right)
Dr. Hanson is holding a score of his opera Merry Mount under his arm.

JOHN CHARLES THOMAS
played tennis with friends at Jackson, Mich., between appearances at the festival.

ERIC DELAMARTER, PALMER CHRISTIAN and HOWARD HANSON

MR. and MRS. GUY MAIER

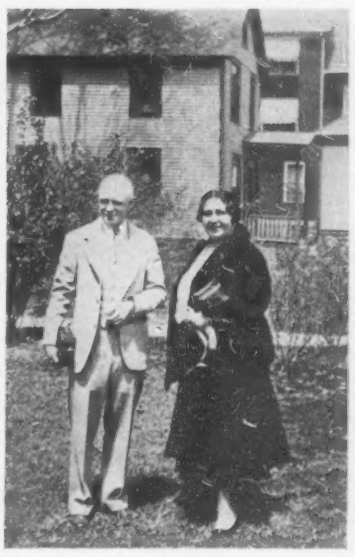
LEE PATTISON

CHASE BAROMEO, LEONORA CORONA and FREDERICK JAGEL

DR. FREDERICK STOCK
conductor of the Chicago Symphony Orchestra, seen in an informal mood.

ROSE BAMPTON

GRETE STUECKGOLD
(Cosmo-Sileo photo)

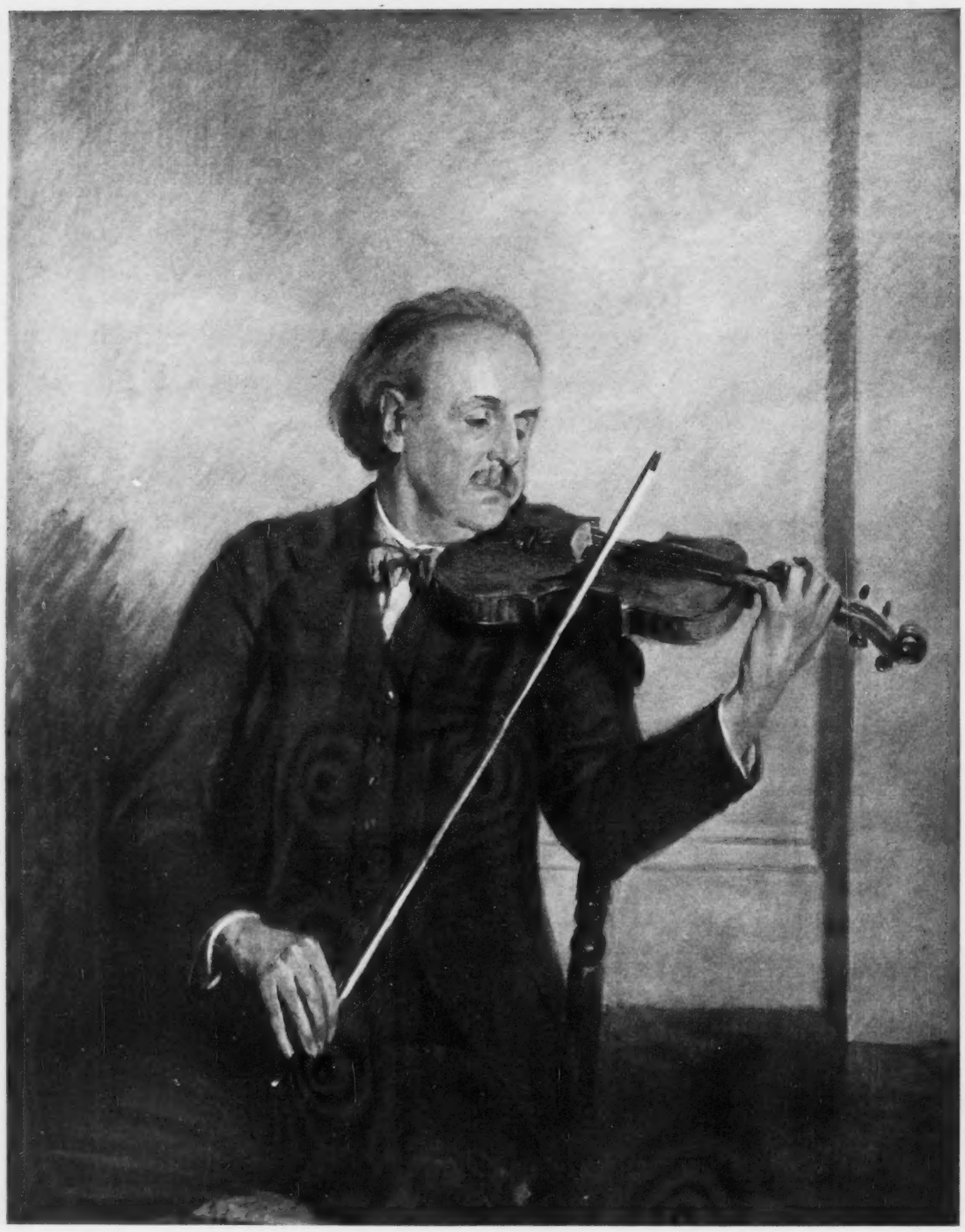


EARL V. MOORE and NINA KOSHETZ

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music



ADOLFO BETTI

A New Portrait by Howard L. Hildebrandt
Exhibited at the National Academy of Design, New York